HOW TO GESTURE

PITTSBURG STATE UNIV. [KANSAS]
3 5902 00048 3368

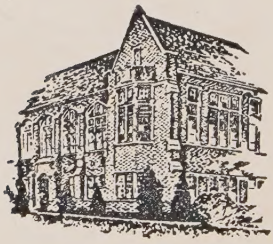
LIBRARY OF
SOUTHWESTERN UNIVERSITY
SAN JACINTO

CL 808.5 BK Ot 8

ACC 12469

PRESENTED BY Brooks Prize Debate

PORTER LIBRARY



KANSAS STATE COLLEGE
OF
PITTSBURG

808.52
Ot8h2

WITHDRAWN

Digitized by the Internet Archive
in 2026

https://archive.org/details/howtogesture0000edwa

How to Gesture

BY

EDWARD AMHERST OTT

PRESIDENT OF OTT'S SCHOOLS OF EXPRESSION, CHICAGO, ILL.
AUTHOR OF "HOW TO USE THE VOICE IN READING AND SPEAKING"

Revised and Illustrated Edition

HINDS, NOBLE & ELDREDGE, Publishers
31-33-35 WEST 15TH STREET, NEW YORK CITY

PORTER LIBRARY

808.52
Ot 8k2

COPYRIGHT, 1892, BY ED. AMHERST OTT

COPYRIGHT, 1902, BY HINDS & NOBLE

PREFACE

THIS book is designed to help those who wish simply to become good speakers, as well as ambitious students of oratory. While not written for the theorist, the author believes it to be scientific. It goes only so far into the ideal in oratory as is consistent with utility. It employs the method of teaching gesture by using symbols with typical sentences, a method whose usefulness has been amply demonstrated by its many successes.

The author does not claim originality. The method is used by many teachers East and West. One feature, however, should particularly commend it, — the practice work employs quotations so familiar that every one will recognize them and all should memorize them. Thus the student acquires, apparently without effort, hundreds of maxims, apt ideas well put; and, better still, he comes under the reflex influence of the many good thoughts well expressed. This feature alone, simply by imparting a certain facility in smoothness of phrase, should render the work invaluable to every interested student of the art of public speaking.

E. A. O.

CHICAGO, ILLINOIS,
September 1, 1902.

CONTENTS

		PAGE
INTRODUCTION		vii
CHAPTER		
I.	EXHORTATION	1
II.	BEGINNINGS	6
III.	PRESENCE	8
IV.	LEGS AND FEET	13
V.	THE ARMS AND HANDS AS A UNIT	18
VI.	THE ELBOWS AND HANDS	26
VII.	SHOULDERS, CHEST, AND HEAD	31
VIII.	WALKING THE PLATFORM	35
IX.	PICTURES ON THE PLATFORM	43
X.	DESCRIPTIVE ACTION	50
XI.	THE WILL IN EXPRESSION	54
XII.	TRANSITION	58
XIII.	GESTURES MADE WITH BOTH HANDS	63
XIV.	GESTURES IN WHICH THE PREPARATION IS LONG CONTINUED	67
XV.	EXERCISES FOR REVIEW PRACTICE	71
XVI.	ALTERNATE GESTURES	76
XVII.	SPECIAL MOTIONS AND POSITIONS	79
XVIII.	ATTITUDES	84
XIX.	JUDGMENT IN GESTURE	90
XX.	GENERAL RULES AND SUGGESTIONS	95
XXI.	QUOTATIONS	100
XXII.	QUOTATIONS FROM THE BIBLE	102
XXIII.	QUOTATIONS FROM THE LATIN	105
XXIV.	QUOTATIONS AND STUDIES FROM VARIOUS AUTHORS	109
XXV.	MISCELLANEOUS QUOTATIONS AND STUDIES	124

LIST OF ILLUSTRATIONS

Christ and the Doctors (*A Study in Earnestness*) . *Frontispiece*

PAGE

Abraham Lincoln (*A Study of Poise and Dignity*) . . 8 (*a*)

Christopher Columbus Before the Court of Isabella (*A Study of Grouping and Poise*) . . . . . 10 (*a*)

The Quarrel (*A Lesson in Feet Position*) . . . . 18 (*a*)

Tullia Passes over the Corpse of her Father (*Gesture Lesson*) 26 (*a*)

The Hiding Model (*A Lesson in Grouping and Attitudes*) 36 (*a*)

A Domestic Scene (*A Study in Impersonation*) . . 44 (*a*)

The Wine Cellar (*A Lesson in Extravagant Action*) . . 52 (*a*)

The Strike (*A Lesson in the Expression of Intense Moods*) 60 (*a*)

A Cavalry Encounter . . . . . 68 (*a*)

A Wonderful Story (*A Lesson in Listening*) . . . 76 (*a*)

A Labor of Love (*A Study in the Expression of the Hands*) 84 (*a*)

The Last Hope . . . . . 92 (*a*)

Saved (*A Lesson in the Walk, and Expression of the Arms and Hands*) . . . . . 100 (*a*)

Listening (*A Lesson in Attitude and Grouping*) . . 106 (*a*)

A Bashful Man (*A Study of Eccentric Types*) . . . 114 (*a*)

Reading from Homer (*A Lesson in Listening*) . . . 122 (*a*)

INTRODUCTION

This book does not aim at presenting a philosophy of expression. Its design is, by a method of practice, to teach how to gesture. The method involved has grown out of studies founded on the expression of the emotions of men and animals as illustrated by the most successful scientists and artists. It is thus really a book on bodily expression.

Gesture is a term which, in its widest sense, covers all of the bodily movements by which man expresses thought and emotion. Distinction has been made between gesture and facial expression. The latter is not touched upon in this text. Gymnastic drills also are omitted from the discussion.

Physical culture should help the student materially in his work of expression. The two studies should correlate; yet it would be better, perhaps, if physical culture drills that do not lead to expression, were not allowed in our school gymnasiums. However, all purely physical culture drills are omitted from our text, and the student must get them either from his teacher or from handbooks on the subject.

It does not seem best to formulate a theory of acting or of oratory, but to embody our method in the drills

laid down. If to satisfy the mind, a student is desirous of having a philosophic basis for his work, he may read to advantage Darwin's book, *The Expression of the Emotions of Men and Animals*, and kindred books. The best advice, however, that can be given to one really ambitious to appear well upon the platform, who desires to make useful and effective gestures, is to practice much and theorize little. The anxious theorist rarely speaks well. An art cannot be read; it must be experienced; it must be practiced. A man of the philosophic school is in the author's mind; he knows why a man winks, why a dog barks or wags its tail, but he was never known to make an effective speech. The world gives him no credit as an artist, nor should it. He studies the science of oratory, but does not practice its art. He is not a success as an orator.

Gesture is that subtle language which conveys impressions which words are powerless to express. Graceful and expressive motions are a delight in themselves. Who has not been thrilled by the pantomimic work of some consummate actor, who filled his dramatic pauses with motions so grand and effective that every hearer felt his touch and breathed his inspiration? An instrument so powerful should be understood. A mob has been hushed to awe by a single sweep of the arm. Wendell Phillips mastered the storm of Faneuil Hall by presenting his palm. A look, a wave of the arm, and all was still; Boston was ready to listen. How was it done? Learn.

The student needs, most of all, guidance for developing his own powers, — prescribed practice, — practice toward definite ends. Only disappointment will follow a system of practice not prescribed under the laws of an intelligent method.

Impression and Expression

As every gesture is but the muscular response to some activity of the mind, it will readily be understood that every drill prescribed in the book should be executed with mental and moral sympathy, or the practice will result in artificiality and affectation. The lessons from the text must be given life from the spirit of the student. Every motion should be subordinated to its purpose.

Imitation. Individuality

"True expression must ever begin with the study of ideas and the awakening of emotion." However, the awakening of emotion sometimes comes before ideas, and whether thought or emotion comes first has not yet been determined. Certain passions certainly lead to certain gestures, and eventually to certain thoughts. Again, certain thoughts lead to passion and to action. When will we learn that thought and emotion in expression are a unit?

We have assumed that the student has a mind and has already done some thinking; that he knows the feelings of gladness and sadness, anger and kindness.

In other words, he is not to move for the first time. He has been making gestures for years; but, by a process of practice, he is to perfect his manner of expression. He is to deepen his emotions, beautify his actions, enlarge upon his individuality.

If, in the practice of any lesson, the teacher is imitated to an extent which means the disregarding of the student's own personality, a serious mistake is made. But the mannerisms of the student cannot be retained if he would improve. Is a student's gesture awkward, or his manner halting? the awkwardness must be overcome, else grace and ease cannot be acquired. Then fear imitation, and avoid it most when it cramps individuality. Individuality is to be commended, but only when it is graceful, rugged, strong, beautiful, worthy.

Suggestion to Pupils and Teachers

Practice all the gestures with varying breadth or sweep to express the degrees of intensity. Adapt the important lines to a parlor, then to a large auditorium. Also practice the model sentences both while standing and while sitting.

"*Be enthusiastic.*"

CHAPTER I

Exhortation

The study of expression cannot be pursued in a careless or indifferent manner. It is only when the whole man is aroused that the imagination does its best work and the muscles respond to the impulses of the heart and of the brain. It is necessary, therefore, in all the work to be thoroughly alert, gloriously alive. After a thorough rest, one should be able to do good work. If the temperament of a student is at all lethargic, a brisk run or walk, or a series of gymnastic drills will be a good preliminary to an hour's practice in gesture.

There should be no lack of enthusiasm in such an interesting work. There are two distinct purposes that may constantly be kept before the mind: first, to realize one's best self in expression; second, to study the principles of expression as revealed in the actions of people we meet.

Special lessons for the study of habits and movements will be given in the text, but here we simply make the general statement that the student should ever observe the manner in which people do their work, and how far the work expresses the emotions and character of the

individual. All of the observations should be made with a minuteness that shall make them of service. The student should be particularly careful to note the characteristics of strong men and women as indicated by their movements: how they enter a room and leave it; even how they turn the pages of a book. The decision and firmness with which the acts of intense people are performed are in themselves a lesson.

Inasmuch as the intensity of every action but expresses the life that is back of it, there must constantly be a reserve force, a good supply of energy upon which to draw. Hence the following advice: live a hygienic life, eat good food, seek comfortable environments, let rest be undisturbed. Nervousness must be wholly eliminated. To do this the student must learn to rest well, to reserve the force, to control the nerves. It is necessary to store the energy through self-control in order that the voice may vibrate with vigor. With a good supply of vital force it will be possible to avoid speaking mechanically. Careless speaking, talking without aim, robs the personality of dignity and the voice of its magnetism. Having good vitality, there should also be definiteness of purpose. Without definiteness of purpose the gestures will be lacking in character.

Moral Purpose and Affectation

As there is always some affectation and artificiality in the world, and since even the elocutionist is not always

exempt, it is appropriate to say that the study of gesture will not lead to artificiality, but that affectation will destroy the most beautifully conceived gesture. Affectation is a condition of the mind and heart which reflects itself in the body. None of the drills in this book should be practiced in a mechanical manner. The student will need to make every word of the drill sentences, as well as the spirit back of the words, his own. He must not simply remember the words, he must realize them. His voice will not express what it should unless he realizes within himself the truth of every sentence he uses.

There is indeed a beautiful work before the student, — to train the body in definite directions, to make it the *servant* of the brain instead of the *master*. The human form, uncramped by habit, or dress, or sin, is magnificent. See the beautiful curves, the elastic muscles, the fine action, when the body is instinct with holy life! The marble statue is wonderful too, but it is inanimate. We want life. Expression is the sign of life. The character of one determines the form of the other. Our aim must be to build up worthy characters, and then demand that our bodies truly represent us.

The body plainly expresses three different phases of the man: mind, emotion, and force. In the present work we shall aim to teach the mental and emotive manifestations, and to these add force.

Mental Manifestations

The mental manifestations or gestures are those which portray thought, locate objects, and paint pictures for the imagination. They are used most frequently in descriptions and in general speech-making. We sometimes call them oratorical gestures.

Emotive Manifestations

The emotive gestures or manifestations reveal the physical and moral conditions. As they express emotion of all kinds, they are as various in shade and tint as the lights that burn and die in the heart of man; and as they express the moral and physical condition only, they are not necessarily directed by the thought. The contracting of the eyebrows in facial expression would be an example. The trembling of the hand in passion or the striking of a blow indicate something of the emotion or excitement, and yet would not express the thought causing the emotion. These gestures show the inward man. The orator who can artistically combine and use both the mental and emotive gestures is most powerful. He who draws the picture and stimulates sympathy for it by showing the effect it produces on himself, is an artist indeed.

Note to Teachers. — The teacher must understand that all emotion feeds upon blood circulation. It is absolutely impossible to get good action work from a class that is not thoroughly awake.

Each day before undertaking even the "life studies," referred to later, the entire class should be given a series of physical exercises to stimulate the life forces. This requirement is absolutely vital, and should therefore never be omitted. It is more essential to have the class enthusiastic than for the teacher to waste energy and enthusiasm for the class.

"*Observe life while living your life.*"

CHAPTER II

Beginnings

It will be necessary for the student who has not had some opportunity of looking upon beautiful statuary and fine paintings, and who has not been observant while mingling with people, to notice very carefully and constantly the movements of people in order to make the following chapters of real service to him. A part of each day may profitably be spent in watching the labors of different classes of people, noticing the difference of expression in face and body. Notice the minute, careful action of the manufacturing jeweler as compared with the cruder labor of the ordinary workshop. The workman's method is the expression of his character. The reluctant spirit or the bright gladness with which he finishes a task is indicative of his mental attitude. It would be impossible to teach the art of gesture to a student who cannot see character manifested by the movements of the people about him. This practice of observing men in action and repose should become a habit at once, or the following lessons will lose much of their value.

The student is to use his body as a means of expres-

sion. Movement is language; motions speak. The voice tells something of the condition of the mind, but the hand-pressure, the look, the expressive action, mean quite as much. We take up in detail and in the following order our study of the body in expression: —

1. The Body as a Whole.
2. The Legs.
   (*a*) Knees.
   (*b*) Feet.
3. The Arms.
   (*a*) Elbows.
   (*b*) Hands.
   (*c*) Fingers.
4. Head.
5. Shoulders.
6. Chest.
7. Hips.

All the members of the body as given in the above outline are brought into service, and although all but one of them may be inactive, the other members may be quite as expressive in their repose; an attitude may enforce what the hand is saying. Extreme care must be taken always to have all action graceful and appropriate; the attitude strong, but easy. It will not be difficult to learn what to do, but art consists in doing things well, without crudeness, and without artificiality. In all the work there must be a sincerity and an earnestness which will warrant every action.

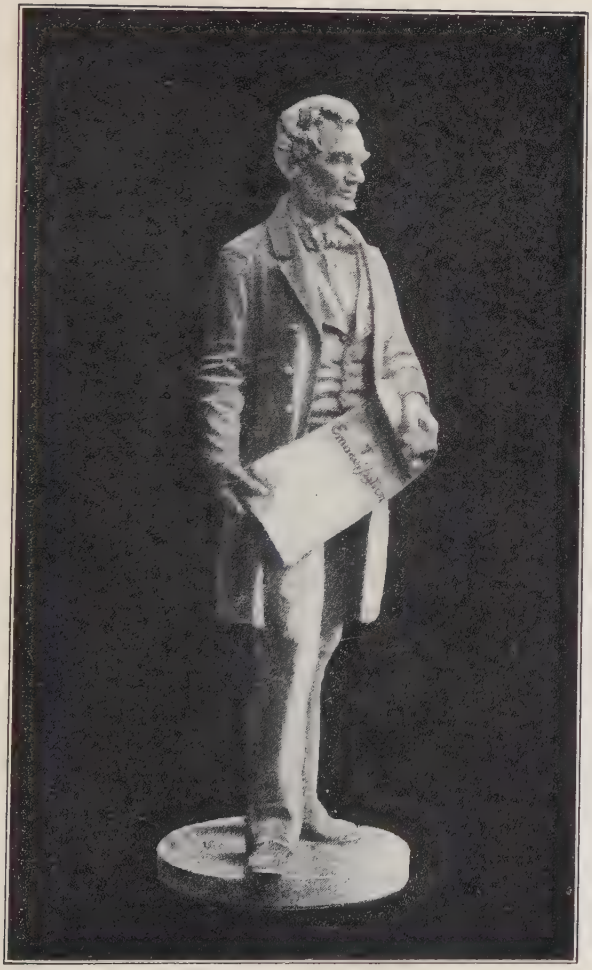
"*Not what a man does, but what he is.*"

CHAPTER III

Presence

PRESENCE is defined as the united personal qualities of an individual as revealed by his general bearing. The appearance of the body taken as a unit is always significant. General bearing is more eloquent than any movement. It tells more of temperament and character. For that reason much of an orator's power depends on his presence. To manage well the body as a whole is the first desideratum. Hence, before learning the more particular uses of hands, feet, shoulders, and head, in gesture, we must consider the movements of the body as a whole. The man of strong character impresses us first of all and most by his presence. He may offend our taste by some movement; but he is ever a man who stands like one.

The student of oratory must learn to stand easily, without motion and without stiffness. A good practice is to speak for several minutes without moving hands or feet. After this can be done easily, the student is ready for the movements that are to follow.



ABRAHAM LINCOLN. 8 (*a*)

Note the Poise and Dignity of this Statue.

Life Study

Walking upon the street, the student should try so far as possible to locate in the social and intellectual scale the people he meets, and verify his inferences when possible by later observations. In class work each student will be required to give written descriptions of characters studied; and when marked or striking types are presented, the student will impersonate the "study" before the class. This work is very interesting and valuable.

Dress

It goes without saying that presence, or general appearance, is very largely affected by dress. The sweeping robes of the Roman orator signified no more in the days of Cicero than appropriate dress does to-day. True, Cicero had the advantage; yet the rank and dignity of taste and good judgment is manifested in dress to-day as in the days of Demosthenes in Athens and of the Forum in Rome. Dress with a gentleman is a much simpler matter than with women. A man has simply to consult a sensible tailor, and the thing is accomplished. Women have more difficulty — and more opportunity. The pictures that have been published of our famous

PICTURE STUDY. — Whenever reference is made in the text to pictures, the student is expected to discern the application of the principles of the lesson under discussion as revealed by the figures in the plates. A hasty glance will not bring to the student the result the author has in mind.

PICTURE STUDY, pp. 8 (*a*), 10 (*a*), 36 (*a*), 44 (*a*), 68 (*a*).

actors, actresses, and lecturers, together with the different stage scenes, will give the student an opportunity to study the stage presence, as well as the stage settings and dress, of those whose work has been approved by the public.

Forward Movements of the Body

PRINCIPLE: The body comes forward and is drawn up in expressing earnestness or excitement. The degree of movement is determined by the cause of the excitement, and by the observer's interest.

We give now model sentences to illustrate four degrees of movement.

1. Strong poise. Body erect, drawn up.

"This rock shall fly from its firm base as soon as I."

2. Interest. Body slightly forward.

"What! Did Cæsar swoon?"

3. Excitement, with pleasure. Body well forward and up.

"Ah! here they are." (Gladly.)

4. Enthusiasm. Extreme advance.

"Forward, forward let us range,
Let the great world spin forever down the ringing grooves of change."

Backward Movements

After every walk down the stage toward an audience, it will be necessary for the orator to work his way up

PICTURE STUDY. — Locate in pictures figures illustrative of the different degrees. See pp. 26 (*a*), 60 (*a*), 84 (*a*).

the stage again, that is, toward the back, in order that he may have stage room for his work. These technical movements have no dramatic significance, and are accomplished usually by turning to the people at the sides of the room and while rendering some unimportant line, where a slow and gradual movement up the stage would be unnoticed. These movements toward the back of the stage must not be confounded with the ones that are given below.

The emotions which throw the body backward are fear, horror, defiance, and all shades of these. The word *back*, as used in this connection, does not mean up the stage. It means back from the object or situation which inspires the emotion.

Caution. — The judgment of the student must determine how extreme the movement of the body may become and still not violate the laws of good taste. He must remember never, never to overdo.

Model sentences to illustrate backward movements of the body follow: —

1. Disdain.

"I, to herd with narrow foreheads, vacant of our glorious gains,
Like a beast with lower pleasures, like a beast with lower pains!"

2. Defiance.

"Go, show your slaves how choleric you are!"

3. Fear.

"Art thou some god, some angel, or some devil?"

4. Depression.

"Why should I struggle on?"

Suggestions. — 1. Practice each sentence many times carefully, and while imagining circumstances natural to the sentiment.

2. Let the student add his own examples under each exercise, and practice these as well as the ones given.

Note to Teachers. — Embarrassment, fear, and a feeling of inferiority are the greatest hindrances to good expression. These should therefore be eliminated as soon as possible. Tact in the handling of a class, asking several students to take the platform at one time, mingling the most confident with the most diffident students, is a good method by which to overcome these hindrances. A group of students taking the platform in this way may then be seated on the stage and asked to do individual work, or the entire group asked to exchange seats and thus become familiar with the stage and being upon it and talking to the class. The addressing of an audience later will become an easy task. The ends to be attained are tabulated below, and the student's attention may well be called to these ends as worthy of his ambition.

Ends to be Attained

1. The overcoming of stiffness in standing or sitting before an audience.

2. Familiarity with the platform.

3. The elimination of embarrassment on the one hand and of overconfidence on the other.

4. A careful training of the eye in the study of expression from life, and from picture study.

"*Stand right and look right.*"

CHAPTER IV

Legs and Feet

As the strength of a building depends upon its foundation, so the carriage of the body depends upon the strength and firmness of the legs and feet. The old sculptors were as careful in determining the correct placing of a foot or the proper slant of a leg as in working out the expression of a face. See the fine balance in the engraving on p. 18 (*a*), and note how far the expression of the figures depends on the placing of the feet.

We judge men, somewhat, by their walk and by their manner of standing. The very position of the feet predisposes us to think either well or ill of a man. How much do weak knees detract from his power and dignity!

As a rule, all movements of the feet should be firm and definite. Many speakers step from side to side, forward and backward, without reason. These unnecessary movements should be avoided. The student should also be cautioned against standing on the side of one of the feet, or rising either on the toes or on the heels. The rule is to have both feet on the floor in all attitudes.

Rules and Observations

Before practicing the examples that follow, the student should understand a few simple rules to apply at all times when he is not acting or impersonating.

In large gestures advance the right foot while using the right hand in front of the body, and the left foot while using the left hand. When the action is small, it does not matter which foot is advanced in the use of either hand.

Rules for Position

A. Speaker's Position.

1. Stand with one foot advanced sufficiently to give the body a firm foundation, the larger part of the body's weight being on the retired foot.

2. All of the positions of the feet should appear easy to the observer and actually be comfortable to the speaker.

3. In sitting, both feet should be kept on the floor, but the position must not become strained or affected.

4. The position of the feet looks strained and boorish if the toes point in the same direction.

5. Never stand as if weak-kneed.

Note. — The above rules apply not only to class-room and platform work, but to everyday life as well.

B. Change of Position. — The student may sometimes wish to turn to the side to address his audience.

To change gracefully in the speaker's position, let him turn the heel of the advanced foot outward, at the same time shifting the weight of the body to that foot; then let him turn the heel of the other foot inward until he has the correct speaker's position. If, as the student stood at first, facing the audience, the weight was on the right foot, retired, he will now find himself facing to the right; if the weight was on the left, he will be facing left.

When facing the audience directly, to change the weight from one foot to the other, a speaker should take a short step either forward or backward.

Observation Lesson

Each student will bring to the class a written report of the observations of feet and leg positions made during the time allotted to this work by the teacher and will illustrate, upon the platform, the different positions observed. The eccentric or the peculiar should not take up too much attention in these observation lessons. Aim to profit by the graceful and the correct rather than by the faulty.

Illustrations of the Attitudes of the Legs

Below is a chart of some feet and leg positions. The lesson involved in these examples will be suggestive, not final. In taking the examples the student should walk into them; that is, walk down or up the stage and stop

in the manner indicated. So far as possible, the walk should partake of the character of the attitude to be taken. This idea, however, will be elaborated later in the text.

1. Weight on Both Legs. Heels Together. "Inferiority," also Military Position.	2. Weight on Both Legs Spread Apart Laterally. "Weakness" also "Drunkenness."	3. Weight on Both Legs. One Forward and the other Back. "Indecision."
4. Weight on Advanced Leg. Forward Knee Bent. "Excitement."	5. Weight on Advanced Leg. Forward Knee Stiff. "Earnestness."	6. Weight on Advanced Leg in a Lateral Direction. "Rest."
7. Weight on Retired Leg. Both Knees Stiff. "Defiance."	8. Weight on Retired Leg. Retired Knee Stiff, Advanced Knee Slightly Bent. "Refinement." "Dispassionate Address."	9. Weight on Retired Leg. Retired Knee Bent. "Depression."

Exercises Illustrating the Attitudes of the Legs

1. Inferiority, Respect, Reverence.

"Bless you, my lord, for that one smile."

2. Vertigo, Drunkenness, Boorishness.

(*a*) "Mr. Speaker, where was I at?"
(*b*) "Everything is moving round — trees, houses, people."
(*c*) "I am just as good as any man here, if I do say so."

3. Indecision, Deliberation.

(*a*) "To be, or not to be."
(*b*) "Well, we shall see."

4. Excitement.

(*a*) "Up the hillside, down the glen,
Rouse the sleeping citizen!"
(*b*) "The U.S. is ahead!"

5. Earnestness, Ardor.

(*a*) "Sleep not another night in Paris. Go!"
(*b*) "In one moment there did pass into this withered frame the might of France."

6. Rest.

(*a*) "God gives quietness at last."
(*b*) "Rest is sweet after strife."

7. Defiance.

(*a*) "Shall I be frightened when a madman stares?"
(*b*) "I, an itching palm?"

8. Self-respect, Refinement.

"Hear me for my cause; and be silent that you may hear."

9. Despondency, Prostration.

"There is no creature loves me, and if I die no soul shall pity me."

Original Work for the Student

Make an extemporaneous speech on the position of the feet and legs, and illustrate by observations made from life.

PICTURE STUDY. — Study the feet positions in the pictures on pp. 8 (*a*), 18 (*a*), 36 (*a*), 60 (*a*).

> *"Do not saw the air too much with your hands, but use all gently."*

CHAPTER V

The Arms and Hands as a Unit

If Chapters III. and IV. have not been well learned, the practice of gestures with the hands can bring only disappointment. A graceful movement of the arm is lost if the body is stiff and the feet do not sympathize with the action of the arm. It will be understood, then, that while studying and practicing the gesture lessons which follow, the action of the entire body is to be in unity, else the gesture will have no grace or expressive value.

Grace is usually understood to mean beauty of action. Its constituent elements are ease, freedom, strength, and correct lines of movement. Beauty of form and grace of action lend a charm to all public speech and to conversation as well.

Symbols

In order to indicate the place of a gesture, and the direction, it is necessary to use some arbitrary markings in a text-book. The ones given here are convenient, but others might be used just as well. These symbols should be memorized and well understood, or confusion will be sure to arise as the study proceeds.

THE QUARREL. 18 (*a*)

A Lesson in Feet Position.

The symbols are placed under the word where the gesture comes. The student must decide for himself where it should begin.

Dictionary of Symbols

E . . . Elevated
H . . . Horizontal
D . . . Downward
O . . . Oblique
S . . . Side
B . . . Back
F . . . Front

Manner of Presenting Palm

p . . . . Prone. Palm down
s . . . . Supine. Palm up
n . . . . Inward. Toward the body
o . . . . Outward
v . . . . Vertical

General Terms

C . . . . Clenched hand
I . . . . Index
Imp . . . Impulse
St . . . Stroke
Rep . . . Repeat or repetition

Note. — When two letters are tied by a dash (E—D, or F—S), it indicates the wave or sweep from the position indicated by the first letter to the position indicated by the second letter. When the dash precedes the symbol, it indicates a long preparation. (See Chapter XIV.)

EXPLANATION AND USES OF SYMBOLS

The Three Altitudes or Zones

1. ELEVATED. — On this plane we place the good, the exalted, the grand, dreams, visions, and superstitions.

Note. — The student must remember that although the word elevated is intended to refer to the zone above the shoulders, it does not mean that the arm is extended upward at its full length. It simply means that the hand in its final sweep is upward. If the gesture, for instance, were made while the speaker is seated, or if for any other reason it needed to be very small and modest, the hand might not come above the shoulder line, and still you would call it in the elevated plane. Some judgment must be exercised with reference to all the other zones.

2. HORIZONTAL. — On this plane, level with the shoulder, we place all that is on our own level — geography, science, history.

3. DOWNWARD. — We put down all that is bad, worthless, mean, or beneath us.

The Four Transverse Positions

The four transverse positions made from a point directly in front of the body to a point just back of the line of the shoulder, are indicated as follows: —

1. FRONT. — Objects of direct address are usually immediately in front in one of the zones, E, H, or D, according to the nature of the object addressed. Things of vital importance are also placed in this longitude.

2. OBLIQUE. — We indicate things near us in fact or thought or interest, halfway between the front and side.

3. SIDE. — Things unimportant, foreign to our interest, or of general interest only, are referred to as at the side.

4. BACK. — Reference to things remote in time or space is made back of the shoulder line.

Note. — These four transverse positions are taken on all altitudes and with either hand. There are, then, twelve positions named. These positions blend more or less with one another; and yet, whenever position is vital, the distinction should be clearly made.

Character of a Gesture

We have defined gesture as any motion of the body used to express thought and feeling. The character of a gesture, then, may be as varied as the motions of the body; sometimes a little trembling of the hand, sometimes the stroke of the clenched fist, sometimes the long easy sweep of the arm, as in the description of landscapes, sometimes a gentle stopping, or, in emphatic gestures, a sudden stop of the hand when it is swiftly descending. In other words, a student is to be alert to the fact that he will never have learned all of gesture, and that there is no quick way to teach him the limit of variety. After all instruction by text and teacher is past, there will still be plenty of room for personal taste and individual judgment.

Divisions of the Gesture

Every gesture is divided into three parts — the preparation, the gesture proper, and the return. The gesture

proper the student will understand to be a stroke, a sweep, a sudden stopping, or whatever motion the line he is reading may require. It will also be remembered that the preparation and the return are sometimes quite as expressive as the gesture proper.

Rules

RULE 1. — Unless the pantomimic element is introduced, the gesture usually ends on the thought word. The excitement which leads to a gesture may manifest itself some time before real preparation is made, but the sweep ends with the last emphatic impulse of the voice.

RULE 2. — The preparation is usually made in an opposite direction from that which the gesture is to take.

Note. — The preparation for the gesture is similar to the lifting of a hand in the striking of a blow, or the placing of the hand above some object with the thought of taking it up. The preparation for the gesture is often more conspicuous and effective than the gesture itself. There should be as much variety in the preparation as there is variety in thought and emotion. There must be variety of strength, speed, and breadth, to give the preparation life. Sometimes the preparation for the gesture is simply an agitation out of which the gesture springs, and may begin long before the gesture is made. The agitation may continue through a number of sentences; but when the preparation is simply a lifting of the hand, it would be ridiculous thus to prolong it.

RULE 3. — Variety, appropriateness, and ease must always be considered.

Gestures of Reference

The expression "Gestures of Reference" will be understood if the following explanation is borne in mind. There are many times when the speaker's mind thinks of things as objective realities, but he does not wish to describe or locate them, although they stand out clearly in the mind. In such cases the mental processes are strong enough to demand a gesture, yet the eye neither follows nor precedes a gesture of reference, as it does all gestures in descriptive speaking.

An example may make the explanation clear. The gesture of direct address is made directly in front, H.F., whereas the direction of a gesture of direct address off the platform would be determined by circumstances. The person addressed might be above, or beside, or even behind, the person speaking, but in gestures of reference, in personification, in appeal, the position would always be made H.F.

The following twelve sentences are given as simple illustrations of the four different positions on the three different planes: —

Sentences illustrating the Planes and Positions

1. "What trade art *thou?*" H.F.

Note. — The hand is always supine unless otherwise indicated.

2. "Why dost thou lead these *men* about the streets?" H.O.

3. "What do you care for their *opinions?*" H.S.

4. "Must we go back to *Greece* for a precedent?"
H.B.

5. "We praise thee, O *God!*"
E.F.

6. "Kindness is a *magnificent* thing."
E.O.

7. "We are such stuff as *dreams* are made of."
E.S.

8. "Hunt half a day for a *forgotten* dream."
E.B.

9. "Laziness is a viper that *frights* us from the path of our ambition."
D.F.

10. "Great men, too, lie where they *fall*."
D.O.

11. "Man yields to custom as he bows to *fate*."
—D.S.

Note. — The hand is drawn up slowly and strongly from the beginning of the sentence and then takes the line of gesture, ending on "*fate*."

12. "A wrong cannot be sacred because it is an *old wrong*."
D.B.

Note. — Write or select ten sentences under each division. Practice each one many times, very carefully, and without allowing the mind to wander from the thought in the sentences.

Rotary Motion of the Hand

It will be noticed in the preparation for most of the gestures given below, that the palm of the hand is down, and that when the gesture is finished, the palm is up, that is, the hand turns while the arm is in motion. To turn it before the arm starts, makes the gesture look stiff; and to turn the hand before the arm starts on its return, is also bad. This rotary motion is ever present, and yet unnoticed except as an element of grace. When it becomes conspicuous, it defeats its own purpose.

Examples

1. "Sail forth into the sea, *O ship!*"
H.O.s.

Note. — The hand moves out prone and smoothly, and almost imperceptibly turns on the last words.

2. "How sweet the moonlight sleeps upon this *bank!*"
D.O.s.

3. "Light as the down of the *thistle*,
H.F.–H.O.p.
Free as the winds that *blow*."
H.O.–H.S.s.

4. "Heaven's *thunders* melt in *music*."
E.O. E.O.–H.S.p.

5. "Where through the *long drawn aisle* and fretted vault
H.O.p.
The pealing anthem swells the note of *praise*."
E.O.s.

"Even to the delicacy of the hand there was resemblance, such as true blood knows."

CHAPTER VI

The Elbows and Hands

The Elbow

"The elbow is the thermometer of the affections and self-will." We simply call the attention to the action of the elbow as a study in expression. There is little danger of using it wrongly. There are three marked positions, which we illustrate thus: —

1. Meanness, Selfishness. — The elbows are close to the sides. The words for practice are: —

"I want it all for myself."

2. Poise, Calmness. — Carried out from the body but a little.

"Give him his share, that is right."

3. Tenderness and Self-will. — Lifted well out. When the hands go forward, the expression is affectionate; but should they go back, even akimbo, the meaning is self-assertive, boasting.

(*a*) "Ah! I am so glad you have come."
(*b*) "Well, I can look out for number one."

26 (*a*)

TULLIA PASSES OVER THE CORPSE OF HER FATHER.

Note the Expression of the Hands.

The Hands

Many pages of interesting matter could be written on the expression of the hand. The hand is a study in itself. An artist can see nearly as much in the hand as in the face. Many gestures are destroyed because the hand is held in the wrong manner. The different locations on the different planes have already been indicated, but the manner of presenting the hand has not been mentioned, nor the shape or form. The sentences below are to illustrate these.

Sentences illustrating Different Positions of the Hand in Oratorical Gestures

1. Prone.

"*There*, little girl, don't cry."
D.H.p.

2. Supine.

"See this old *coin*."
H.F.s.

3. Inward.

"I shall keep it for *myself*."
Palm on Chest. n.

4. Vertical.

"*Detest* sport that owes its pleasure to another's pain."
D.O. v.

Different Forms of the Hand in Dramatic Gestures

(*a*) PROSTRATION.—Thumbs near the palm.

"There is nothing in this world can make me joy."

(*b*) Abandon. — Thumbs a little out, but carelessly held near first finger.

"This is good enough for me."

(*c*) Frankness. — The thumbs well out, giving the meaning of openness or frankness.

"Well, honor is the subject of my story."

(*d*) Conscious Power. — The thumb is at the side of the first finger. The hand is loosely closed.

"I know that I can succeed."

(*e*) Resolution or Conflict. — The thumb on second finger, the hand tightly clinched.

"With the opening and clinching of this little hand I will crush the small venom of these stinging courtiers."

(*f*) Anger. — The hand is nearly closed. The struggle is between will and excitement; one would close it, the other would open it; as a result the muscles are convulsed.

"I, an itching palm?"

(*g*) Earnestness and Excitement. — The hand is open, the fingers slightly apart.

"I want free life and I want fresh air."

(*h*) Excitement. — This is an intensified form of the last, and differs from it only in degree.

"Boot, saddle, to horse, and away!"

(*i*) Fear and Horror. — The widely extended fingers are much bent; the degree is determined by the cause of excitement.

"There were blows that beat blood into my eyes."

The Index Hand

By Index Hand we mean the hand with forefinger extended. When it is used to point out definite objects and to indicate *place* and *direction*, the fingers, except the first, are nearly closed. In argumentation, the hand is H.F. as to position.

The index hand is also used in *warning* and in *ridicule*. In the latter case the thumb is turned up, and the hand is open and usually H.S. in position.

Examples of Index Hand

The student must imagine the situation which would naturally suggest the lines.

1. "A sapling pine that grows on the edge of a Kansas *bluff*."
E.O.I.

2. "*Two* and *two* are four, don't *you see*."
H.F.I. H.F.I. H.F.s.

3. "And first with nicest *skill* and *art*."
H.F.I. H.F.I.

4. "Sleep not another night in Paris. *Go!*"
H.S.I.

5. "Green! Why, sir, d'ye think I've lost my eyes?" "'Twere no *great loss*."
H.O.I.

Here is ridicule, even scorn. The finger points to object, the hand is open, thumb up.

Vertical Gestures

The vertical gestures are used to push from us thoughts that are unworthy or beneath us. When the hand is uplifted and vertical the meaning becomes

solemn. The position is taken in oaths, in adjuration and solemn declarations.

1. "There's the old man looking white and *awful*."
H.O.v.

2. "And the silken, sad, uncertain rustling of each purple curtain thrilled me, filled me with fantastic *terrors* never felt before."
H.S.v.

3. "Be that word our sign of *parting*."
E.F.v.

4. "Sir, before *God*, the hour has *come*."
E.F.v. D.F.C.

5. "Let us own it — there is *One* above who sways the harmonious mystery of the *world*."
E.F.V. H.O.Bo.

Each exercise should be practiced at least twenty-five times, and the exercises many times duplicated.

Picture Study. — Notice the character and position of the hands in pictures on pp. 26 (*a*), 60 (*a*), 76 (*a*), 84 (*a*), 92 (*a*), 100 (*a*), 114 (*a*).

"*The entire body must be royal.*"

CHAPTER VII

Shoulders, Chest, and Head

The Shoulders

"The shoulders of every man who is moved or agitated rise in exact proportion to the intensity of his emotion." The degree to which they are lifted indicates the intensity of the passion. We need no illustration under this head, as all people use the shoulders in the same way and cannot use them wrongly. The only difference is one of degree. Insincerity, however, may result in a bad habit of lifting the shoulders constantly; but this fault is a matter of the heart and lies beyond the province of our drill. We can only warn the student against the habit. Affectation is a poisonous shadow that falls over any work of art only to blight and destroy. Be sincere.

The Chest

Of the chest there is little to say, but that little is vital. The chest has a large part to play in all attitudes and in the general presence of the orator.

1. Humility and Weakness tend to contract the chest.

2. Courage and Pride tend to expand the chest.

Rule. — Always carry the chest high; not out, but up.

The Head

A large part of the expressive power of the body lies in the proper attitudes and movements of the head. The head does not move alone. All of its movements are communicated to the remainder of the expressive organs of the body. It controls and determines all action. It finishes all attitudes. Poise would lack finish without the level head. The harmony and beauty of attitudes is often utterly destroyed simply because the head is not in sympathy with the prevailing idea.

We give below nine positions. The student must practice each one many times, passing slowly and easily from one to another, using appropriate sentiments.

1. Normal Poise. — The head is erect, level. It indicates calm repose, indifferent and dignified rest.

2. Depression. — The head is depressed, but inclines to neither side. The expression is that of thought, humility, shame, or scrutiny.

3. Exaltation. — The head is lifted very high, but inclines to neither side. The idea is one of triumph and exaltation, especially of self. It may indicate arrogance when this becomes an incorporated trait of the man. It is only too often that the head is thrown into this position because there is lack of ballast to keep it normal. Dignity and thought are not the possession of him who constantly takes this position.

4. Affection or Regard. — The head is neither depressed nor exalted, but inclines toward the object.

5. Adoration. — The head is toward the object, but depressed, as in humility. We have, then, a union of humility and regard, which gives us veneration or adoration. The love of a timid maiden would express itself in this attitude, but adoration with a spirit of prayer lifts the face.

6. Confidence in Affection. — The head is toward the object, but is exalted. This is the lofty expression of regard for an equal.

7. Doubt. — The head is inclined from the object, but is neither exalted nor depressed.

8. Jealousy and Suspicion. — The head is inclined from objects, as above, but is down in scrutiny. The eyes are toward the person or thing. Hate, envy, jealousy, and suspicion are all expressed by this attitude.

9. Arrogance and Lofty Distrust. — The head is back and inclined from the object.

Of the nine head positions given above, three express regard; three, doubt or distrust; three, normal or personal qualities.

Any of them is lifeless and insipid without the proper facial expression, and use of the eyes. We cannot explain facial action in this work, yet the student should have a good command of facial expression or the head attitudes will not be effective.

Having learned these positions, the student's attention is directed to the actions of the head, or inflections,

as they are called. The best rule is not to use them except in comedy. The head should be well poised and should not follow every gesture or nod at every motion. The constant movement of the head indicates weakness. The most difficult and the most important lesson is to avoid those shakings and jerking of the head which characterize the weak; but this must be learned. The head must rule. It should not be jarred by gesture nor bob at every stroke of the hand.

"Let no one know how you cross the platform."

CHAPTER VIII

Walking the Platform

Among actors, the expression "walking the stage" is current. It refers to all movements by which an actor changes his location on the stage. The same term applies to the movements of an orator. Little has been said about the stage walk of an orator, but the effect of a speech is marred very much if one does not know how to walk the stage. Some people learn stage-walking easily, others need long practice.

Before giving the rules, we will state some principles of the dramatic walks.

Principles governing Dramatic Walks

I. Short steps belong to youth.

II. Short steps in older persons indicate insipidity and simpering weakness.

III. Seriousness tends to make the steps slower than the normal walk.

IV. Earnestness tends to make the step faster than the normal.

V. When an appropriate cause is wanting, the lengthened step indicates loftiness and pomposity.

Rules

Note. — The following rules should be well understood before the exercises are attempted. It would be well to memorize them.

I. Do not walk the stage on a parallel with the front, thus turning the side to the audience.

II. All movements up or down the platform must be made "on the lines" and not during a pause. (See note below.)

III. The continual taking of short steps from side to side should be avoided as weak.

IV. In moving to the right, take the first step with the right foot and thus avoid the appearance of walking over the advanced foot.

V. Do not start or stop abruptly.

VI. Learn to stop as you intend to stand and thus avoid taking the short steps that give the appearance of unrest.

VII. The speaker should never take his eyes from the audience to see where he is going to step.

Note a. — It may not be entirely clear what the expression "walking the lines" means. The student will remember that he was told to make his gesture end on the thought word of a line. When a walk becomes expressive, the same rule applies to it. The student will think of a walk as a gesture. Of course it is not necessary to begin to walk on the first word of a sentence and stop on the last word, nor is it desirable to finish an important statement and then, without any excuse, walk across the stage; for this attracts the attention of the audience from the thought. All movements, then, up or down the stage, even though they may have no definite bearing on the

THE HIDING MODEL. 36 (*a*)

A Lesson in Grouping and Attitudes.

expression of the selection, are made while reciting or speaking; or as actors say, "on the lines."

Note b. — The speaker sometimes desires to make a sudden change in his thought and enter upon a new phase of his subject. A sudden change of position becomes necessary. If he has been moving down the stage, he will now go either back or quickly to one side. If the last movement of the previous paragraph was up stage, it will be necessary to go down stage in order to break the previous effect. Such a change should never be made unless it is desired to attract the attention of the audience to the new thought.

EXERCISES FOR PRACTICE

First Picture

"Into Hiawatha's wigwam
Came two other guests, as silent
As the ghosts were, and as gloomy,
Waited not to be invited,
Did not parley at the doorway,
Sat there without word of welcome
In the seat of Laughing Water;
Looked with haggard eyes and hollow
At the face of Laughing Water.
And the foremost said: 'Behold me!
I am Famine, Bukadawin!'
And the other said: 'Behold me!
I am Fever, Ahkosewin!'
And the lovely Minnehaha
Shuddered as they looked upon her,
Shuddered at the words they uttered,
Lay down on her bed in silence,
Hid her face, but made no answer;
Lay there trembling, freezing, burning
At the looks they cast upon her,
At the fearful words they uttered.
Forth into the empty forest
Rushed the maddened Hiawatha."

Suggestion. — As the weird guests enter on the left, the narrator falls slowly back into the shadow of the stage and shows them looking at Minnehaha on the right. The speaker stays here until Hiawatha rushes from the wigwam and then goes to the front on the line, "Forth into the empty forest rushed the maddened Hiawatha."

Second Picture

"Stillness reigned in the vast amphitheater, and from the countless thousands that thronged the spacious inclosure not a breath was heard. Every tongue was mute with suspense, and every eye strained with anxiety toward the gloomy portal where the gladiator was momentarily expected to enter. At length the trumpet sounded, and they led him forth into the broad arena. There was no mark of fear upon his manly countenance, as with majestic step and fearless eye he entered."

Suggestion. — Locate the portal at the right and back, retire well toward the back, and then as the gladiator appears, sympathetically impersonating him, walk to the front, but on the left side, on the words "As with majestic step and fearless eye he entered."

Third Picture

"But, ah! my dream is broken by a step upon the stair,
And the door is softly opened, and — my wife is standing there;
Yet with eagerness and rapture all my visions I resign
To greet the living presence of that old sweetheart of mine."

Suggestion. — On the first line the body is slowly carried up the stage and to left, the body facing right. On the last line the reader walks toward the right front and stops with easy poise in or near the center front.

Individual Taste

Each fragment of literature presents its own scene. As long as the student of these pages keeps the platform he will be compelled to study this subject. Every new

play, recitation, lecture, or speech, involves new work. There is no place for stagnation in the study of this art.

Note to the Teacher. — At this stage of the work, students will not be able to make all of the gestures correctly. The thought is simply to suggest the necessity of movement upon the platform in order to develop descriptive power and ease of movement. Criticism should, then, be very largely on the speaker's position in the different parts of the picture, and the thought should be for the speaker not to allow his own position on the platform to interfere with the imaginary scene which he is trying to portray. All of this belongs to the art phase of platform work and good results will come only after much practice. Attention, however, must be called to this subject at the beginning, or much work will have to be done twice, and that from different standpoints.

The Stage Walk in presenting Dialogues

The most difficult stage work for the public speaker to learn, is that which develops from the effort of one person to represent the different persons in a conversation of a dialogue. In this some readers fail so completely, and some teachers are so utterly unable to secure good results from their students, that it has been alleged that this should not be attempted. Those who fail assume a change in voice and a slight difference in gesture, but overlook the importance of changing position on the platform. Some public readers have been quite successful in introducing stage positions and walks in the dialogue of most difficult parts, and have done so to the delight of great audiences; and that, too, without confusion in the mental pictures.

No definite rules have been laid down for this work

in any text as yet, hence that task still remains open. Before we give the suggestions which may lead to correct methods in the presentation of the different characters in dialogue, it may be well to say to the student: Do not attempt to portray more than two or three characters upon the stage at one time. In adapting a book or play for the reading platform, this can be provided for by a proper arrangement of the exits and entrances of the characters impersonated.

The first lesson may be learned in this way. Imagine a straight line running up and down the stage. Stand on one side to make the first speech. Then step across the line, and while stepping turn so that the second speech can be made in the direction of the position occupied by the first character. Do this several times, and you will observe how awkward and formal and affected such stage movements would be. Now, stepping back some distance from the line, use the first sentences of the dialogue, and no matter how short or how long the speech may be, have the speech end just as you step across the line. Then turn and stop short to make the speech of the second character, falling into absolute poise only as you begin this second speech.

This one lesson, with the variety that comes by practice, suggests this principle: that when one person carries the different parts in a dialogue, nearly all speeches should be *ended while he is moving*, so that the sudden stopping and starting which attract attention to stage movement, will be avoided.

It is not necessary, in dialogues, to stand facing the imaginary characters, unless a thought is very important. Talk as nearly to the front, that is, toward the audience, as you would if you were walking down the stage with the other character at your side. An effort to face the imaginary characters keeps the speaker's face from the audience, and the stage picture presented to the audience is stilted.

It is also well to note that the entire scene may be shifted up the stage, down, or to the sides, by representing a character as moving to the desired place while speaking; but care must be taken in doing this not to walk over or beyond the position of another character that has already been definitely located.

When it is desired to present a new scene, the speaker may, by a sudden change of position, or by a word of explanation to the audience, destroy the old scene held only by the mental vision, and begin anew. This may be done repeatedly during a single performance; but whenever a speaker fails to dissolve the old picture before painting a new one, he does violence to the imagination of the people before him.

Skill in grouping Characters

In each dramatic scene one character predominates. His positions, walks, and attitudes should attract the main attention and the lines of the other characters should be given with only a partial energy and intensity. By this process the leading character may be well

developed. In the effort to develop two or more in one scene, as a rule, none is done well.

These few points the author hopes will be suggestive, but he is frank to say a pupil will find it difficult to do the work described without the aid of a teacher. The giving of a few speeches of dialogues in a lecture or reading, can be learned from the suggestions given, but extended dialogue should be prepared under the direction of a thorough instructor.

"*Paint on the white canvas of the imagination.*"

CHAPTER IX

Pictures on the Platform

Stage Settings

An audience is moved through the eye quite as much as through the ear, and expression is effective and powerful only when by means of it the picture in the mind of the speaker is clear to the mind of his hearers. A speaker's surroundings should always be in harmony with the occasion. Every orator should be as particular about his platform as the actor is about his stage. He may not demand the same kind of accessories; but if he is ambitious to move a people, he will insist on appropriate settings. A little preacher standing by a tall pulpit is incongruous. A great tall man bending over a low table to see his notes is grotesque. So the platform with the man upon it is a picture in itself, and good effects should be provided for.

Mental Pictures

It is fortunate for orators that there is "a mind's eye." If a man had no imagination, half the power and beauty of oratory were lost. The imagination

unrolled is a broad white sheet, on which the skillful artist can paint the glow of life or the gloom of death.

Of all the delights that proceed from strong speech none is more profitable or pleasurable than that which results from a passage well rendered. The pictures that appear to the mind's eye may be clearer than any we see with the physical eye, just as a song imagined may be sweeter than one heard. The skilled orator can make an audience forget the present and wander through the ruins of the past. Shut in by walls, he can make you see the grasses bending on the prairies. With a roof between him and the skies, he can make you see the words of God trembling in the heavens. To the skillful no thought is too subtile, no combination too complex, — he can make you see it all. But before this can be done, the orator himself must first see clearly the picture he would present. Then he must know *how* to make others see it. It is necessary to have a well-trained imagination.

Power of the Imagination

As to the power of imagination — it is unlimited. "The man of imagination, of genius, having seen a leaf and a drop of water, can construct the forests, the rivers, the seas. In his presence all the cataracts fall and foam, the mists rise and the clouds form and float. To really know one fact is to know its kindred and its neighbors. Shakespeare, looking at a coat of mail, instantly imagined the society, the conditions that pro-

A DOMESTIC SCENE.

A Study in Impersonation.

duced it, and what it, in its turn, produced. He saw the castle, the moat, the drawbridge, the lady in the tower, and the knightly lover spurring over the plain. He saw the bold baron and the rude retainer, the trampled serfs, and the glory and the grief of feudal life. The man of imagination has lived the life of all people, of all races. He has been a citizen of Athens in the days of Pericles; listened to the eager eloquence of the great orator, and has sat upon the cliff, and with the tragic poet heard 'the multitudinous laughter of the sea.' He has seen Socrates thrust the spear of question through the shield and heart of falsehood — was present when the great man drank hemlock, and met the night of death tranquil as a star meets morning. He has followed the peripatetic philosophers, and has been puzzled by the sophist. He has watched Phidias, as he chiseled shapeless stone to forms of love and awe.

"He has lived by the slow Nile, amid the vast and monstrous. He knows the very thought that wrought the form and features of the Sphinx. He has heard great Memnon's morning song — has laid him down with the embalmed dead, and felt within their dust the expectation of another life, mingled with cold, suffocating doubts — the children born of long delay.

"He has walked the ways of mighty Rome, has seen great Cæsar with his legions in the field, has stood with vast and motley throngs, and watched the triumphs given to victorious men, followed by uncrowned kings, the captured hosts and all the spoils of ruthless war.

He has heard the shout that shook the Coliseum's roofless walls when from the reeling gladiator's hand the short sword fell, while from his bosom gushed the stream of wasted life.

"He has lived the life of savage men — has trod the forest's silent depths, and in the desperate game of life or death has matched his thought against the instinct of the beast.

"He has sat beneath the bo-tree's contemplative shade, rapt in Buddha's mighty thought, and he has dreamed all dreams that Light, the alchemist, hath wrought from dust and dew, and stored within the slumbrous poppy's subtle blood.

"He has knelt with awe and dread at every prayer; has felt the consolation and the shuddering fear; has seen all the devils; has mocked and worshiped all the gods; enjoyed all heavens, and felt the pang of every hell. He has lived all lives, and through his blood and brain have crept the shadow and the chill of every death; and his soul, Mazeppa-like, has been lashed naked to the wild horse of every fear and love and hate.

"The imagination hath a stage within the brain, whereon is set all scenes that lie between the morn of laughter and the night of tears, and where his players body forth the false and true, the joys and griefs, the careless shadows, and the tragic deeps of human life."

Cautions. — Do not minimize a picture. It is a serious mistake to point out an ocean as though it were a pan of water at the feet; to crowd a range of mountains onto the platform, or to contract a

landscape into a cabinet photograph. The speaker must not only see things, but he must see them as they are. Again, in shifting scenes where objects are described as changing positions, incongruities must be avoided. Characters must not be confused. All positions must be kept clearly in mind.

Moreover, distances are to be taken into consideration. All objects are to be *truly* located. There are no walls to the imagination; if an object is a long distance away, it must be so indicated.

How to make an Audience See

1. You make others see your mental pictures just as you make them see real objects. Indicate directions, distance, movements, as though the objects were before you, life size. Be true to your pictures.

2. Place your scene for the convenience of your audience. This is a most important matter. People in an audience cannot see a picture behind them. Locate your objects at the front and sides, and so turn the body as to make this convenient.

3. Watch your audience, to make sure they see your picture.

4. Stimulate interest in your scene by showing its effect on yourself.

Examples

In the following examples locate the characters and objects for the convenience of the audience.

A. When the speaker is part of the picture.

1. "Jack, I hear you've gone and done it."

Note. — The characters must be so located that the hearers can see both the speaker and the person addressed.

2. "Give me joy, dear mother, I've won the *prize*. Is it not handsome, this gun?" H.O.

Studies for Original Work

1. "Well, there in our front-row box we sat
Together, my bride betrothed and I;
My gaze was fixed on my opera hat,
And hers on the stage hard by."

2. "See, this is her image — painted from memory. Oh! how the canvas wrongs her!"

Note. — Make the audience see the man studying the picture, with the easel located at the side.

3. "It's all dark, excepting a pine knot flickering in the ashes."

B. When the picture is apart from the speaker.

1. "It is only a sudden wind shower. Isn't it grand? See that gigantic dust-colored cloud rolling before the wind."

2. "This music, thrilling all the sky,
From all the morning birds, is thine."

3. "The mountain mists uprolling let the waiting sunlight down."

4. "At the doorway of his wigwam
Sat the ancient arrow maker."

5. "Hand in hand they went together,
Through the woodland and the meadow,
Left the old man standing lonely
At the doorway of his wigwam."

A word picture is not necessarily long. A single sentence may present a landscape. An orator should not go out of the path of his subject to describe in detail any scene, but a sentence here and there to enliven and intensify the interest may be thrown in to good effect.

Theory

When it is best to describe and when simply to tell a story without adding the vivid element of description, is the one field of contention among artists. The ungraceful and inartistic speaker usually prefers the narrative style; and if he makes any gestures, describes the scene straight in front of himself and wins his audience by his intensity rather than by skill. This is certainly true, however, that even in a descriptive passage everything is not vital. For instance, in the description of a horse race, it is not necessary to follow the horses around the track. Vignettes of the race can be given: striking features of the start; the dramatic elements of the finish. If it is desirable to indicate that they have passed entirely around the track, it can be done with one strong, quick sweep of the arm and the horses located either as going beyond the grand stand or coming in. This thought of selecting the most striking elements in description is probably the safest one to offer, not only to the beginner, but to the finished artist. To all who are unwilling to learn graceful floor work, fine description will be an impossibility. However, an intense narrative style can be made effective.

Studies

"Hymn to Mount Blanc"	COLERIDGE.
"How the Old Horse Won the Bet" . . .	HOLMES.
"The Bugle Song"	TENNYSON.
"The Battle of Waterloo" (*Les Miserables*) . .	HUGO.

"*The imagination and the hand move together.*"

CHAPTER X

Descriptive Action

The purpose of a gesture is to intensify the appeal to the mind by the accessory appeal to the senses, that is, to move heart and brain through the eye as words appeal through the ear. It will be understood that simply pointing at an imaginary tree will do little to present the tree to the mind of the hearer. There are many little motions which would help to give the outline and height, the sweep of the branches, the dignity of the trunk, the motion of the leaves, and so add a distinctness to the picture. For that reason descriptive gestures have a very important place in all speaking. The actor does not resort to them as often as does the orator; because the actor's pictures, his scenery, have been painted on canvas, while the orator must paint his on the hearer's imagination.

Descriptive actions can follow no general rule. They are suggested by the thought in mind. We indicate outline, form, and peculiar positions, by actions which conform to no rule except that of good taste. These actions may do much to enliven a production, but require a great deal of thought and practice. Speakers

often try to make gestures of this character, and fail. This results from the fact that they do not understand the limits of descriptive action.

The cautions given in the chapter on "Pictures on the Platform" (p. 46), all apply here. In addition, it may be said, that in rendering descriptive passages, it often becomes necessary for the speaker to change his view point. Where this is done the fact must be indicated to the audience, else every gesture he makes will but add to the confusion. Nor should he enter too much into detail. In this connection it is well to bear in mind the fact that it takes much more time to imagine than it takes to see. Therefore in description it is frequently well to repeat a gesture. For instance, in the "Charge of the Light Brigade," in the line reading, "Cannon in front of them," it is not enough simply to point to the front; but a gesture should be made indicating the cannon ranged along the horizon, and showing the battle line whose limits are perhaps a half mile apart. Then by letting the hand travel back and forth, quickly and nervously, the gesture can be carried over to the words "Volley and thunder," thus presenting the entire picture to the audience.

The thought, briefly stated, is this: pointing out things does not necessarily describe them to the imagination. The gestures should be sustained until the audience really sees the picture.

The following examples may be practiced before a glass, the student being careful to avoid affectation and

stiffness. The arms should not be held out at full length, straight and stiff, but gracefully flexed at the elbow.

Examples

Caution. — It is sometimes necessary to describe an object, portray shape or size, without making a platform picture. The gesture in the sentence, "The hand paints smoothness," should not be followed with the eye, as the purpose is not to present an imaginative portrayal, but simply to give an idea of smoothness.

1. "The hand paints *smoothness*."
   H.F.–H.O.p. Rep. Rep. (See note.)
2. "It indicates *finish*."
   H.F.–H.O.p. Rep. Rep.
3. "It indicates a *plain*."
   H.F.–H.O.p. Rep. Rep.
4. "It indicates *support*."
   D.–E.s.
5. "It indicates *ascent*."
   D.–E.s.
6. "It indicates the *perpendicular*."
   D.–E. with Rep.
7. "The sun was *slowly setting*."
   E.O.–H.O.p.
8. "All heaven and earth are *still*."
   E.F.–H.O.p. Rep. Rep.

Suggestion. — There is a long wave from the beginning of the sentence, ending on the last word. The action must not be hasty, but smooth and well timed.

Note. — Repetition does not mean that the additional sweeps of the gesture are as long as the first, or that they begin or end where the first one did. The first sweep may be carried only half of the way, the hand coming back part of the distance, then moving forward and back again, and onward to the end of the passage. These sentences should be practiced hundreds of times and in different ways until ease and grace are secured.

THE WINE CELLAR. 52 (*a*)

A Lesson in Extravagant Action.

9. "Spring unlocks the flowers to paint the laughing *soil*."
H.F.p-H.O.s. Rep.

Note. — It must be remembered that the symbol is always placed under the word upon which the action ends. The student must determine where it is to begin. In the last example the *wave* follows the surface of the fields.

10. "The moon, cold and pale, sinks in the western *wave*."
— E.O.-H.O.p.

11. "The West is crimson with *retiring day*;
H.F.-H.O.p.
And the North gleams with its own *native light*."
H.O.-E.B.

12. "The world is dark with tempests, the thunders roll, and lightnings *fly*."
— E.F.-E.S.

13. "The breeze fluttered *down* and *blew* open the *flowers*."
E.F.-H. O.p. H.O.-D.O.s.

14. "A single white cloud, to its haven of rest,
On the white wings of peace, floated off in the *west*."
— E.F.-E.S.p.

15. "The mists *form* and *float*."
H.-E. E.F.p.-E.O.

"*He who is firm in will moulds the world to himself.*" — GOETHE.

CHAPTER XI

The Will in Expression

THE composite of personality which results from the union of the various qualities and characteristics of the individual, must ever be enforced by intensity, or much of the power of the individual is lost. The will, perhaps, is after all the man. It is very seldom that gestures are made purely indicative of the will power and determination. The one gesture which is least colored with the expression of other qualities of the mind, is the straight, descending sweep from the elevated to the descending plane (E to D). This gesture is indicated throughout the book in the same way that the descending gestures of emphasis are marked.

The action of the will intensifies whatever movement the thought or sentiment of the selection may require. The brow is contracted, the lips are compressed, the hand is clinched, the knee is strong, while the will is active. The will determines the firmness of the speech, the steadiness of the eye, the strength of the arm. Straight, angular lines are indicative of will power. The student will note the intensity of the action in the picture on p. 18 (*a*). It is usually true that where the will

dominates in a line, the emphasis falls toward the end of the sentence and the gesture usually goes over to the last word; because the energy does not fail, but increases to the last.

The Preparation, an Expression of the Will

A steady, long-continued preparation is in itself an expression of energy and will power. The excitement and resolution of the mind is revealed by the contraction of the muscles. The will vibrates in every tone. After the blow or sweep of the gesture comes the relaxation. In any passage where will power or the action of the will is very marked, there should be signs of its activity some little time before the line is reached in which the gesture is made. The firm planting of the feet, a tightening of the hands, any of the little motions which indicate inward agitation, can be introduced appropriately.

The Different Manifestations of the Will

Speed of motion, slowness, any departure from the normal action may be controlled by the will or be a manifestation of it.

Patience is of itself one of the highest manifestations of will. In the midst of a mob, the man who can stand absolutely quiet and master it, has the strongest will. It must not be understood from what has been said that tempestuousness in expression stands for will power.

Self-control requires will power of the highest type. The ability, then, to hold a dramatic pause, to be masterful and steady, must also be considered in the study of will power in expression.

LIFE STUDY. — Watch a number of laborers at different tasks. Note the resolution with which they insist on carrying out their ideas, the firmness with which they grasp their tools, and the character they put into every effort. The doing of good work is in itself the highest expression this life can know.

Sentences for Practice

1. "You cannot defeat the determined mind of the *peasant*." — CONFUCIUS. -O.D.

2. "That what he wills, *he does*." -F.D.

3. "We will fight it out on this line, if it takes all *summer*." -F.D.

4. "Dare to be a *Daniel*." F.D.

5. "Dare to be in the right though you stand *alone*." F.D.

6. "*Nations*, as well as men, fail in nothing which they *boldly* undertake." H.O. D.O.

7. "Now for the *fight!* Now for the *cannon peal!*" H.O. Rep.

8. "Theirs but to do and *die*." C.D.

9. "Half a league, half a league,
Half a league *onward*." H.F.p.

PICTURE STUDY. — See pp. 60 (*a*), 68 (*a*).

10. "Where law ends, tyranny *begins*."
-D.S.

11. "Man resolves in himself he will preach, and he *preaches*."
D.O.

12. "And falls a cursing, like a very *drab*."
D.S.

13. "Nothing but *death* shall stay me."
D.F.

14. "I hate him, for he is a *Christian*."
D.O.

15. "I would rather have been that *man* and gone down to the
H.O.
tongueless silence of the *dreamless dust*."
-D.O.

Studies

(1) "Ben Hur's Chariot Race" . . . LEW WALLACE.
(2) "Soliloquy of Richard Third" . . . SHAKESPEARE.
(3) "Address to his Soldiers on the Charge,
Henry V." . . . . . SHAKESPEARE.

"There is a twilight between night and day."

CHAPTER XII

Transition

TRANSITION is the movement made in passing from one gesture or attitude to another. A good workman does not drop his hand to his side after every stroke of the hammer, but strikes until the nail is driven home. The artistic speaker, the earnest speaker, does not recover his hand to his side after each gesture, but frequently allows the hand to pass from one action to another until the entire scene has been pictured, the incident told, the argument enforced, the story illustrated. We encounter the greatest difficulty here, and any native awkwardness or stiffness is sure to reveal itself. Grace and ease must ever be considered; intense earnestness and life are absolute requisites; and to keep the hands close in toward the body, not to saw the air, is a necessary injunction. Here only constant practice and careful study can give that ease and eloquence which betoken the artist.

If the composition of a speech or reading is very much broken, good transitions will be impossible. One effect will not naturally lead to another. The elements of a picture may be so mixed as to make good transi-

tions impracticable. The most impossible changes are sometimes suggested by the words which an unimaginative author has thrown together in slavish conformity to the rules of rhetoric. In rendering original matter, when some passage is discovered that offers incongruities of position or attitude, the speaker can change his lines. Actors sometimes take this liberty with the plays they present; but in rendering selections from literature, in which these errors sometimes occur, this cannot be done, and the student must omit some of his action, and do the best he can under the circumstances.

Life Study. — The easy movements of some skilled artisan as he lays down one tool, and without raising the hand picks up another, or gives some new touch to his work; an artist gracefully handling his brushes; a ready salesman eager to show you just the thing you want to see, — all afford splendid opportunity for the study of transition.

Examples

Aim at Graceful Transitions

1. "Accuse not nature, she has done her *part:* do thou but *thine.*" H.O. H.F.

2. "Let us own it, — there is *One* above who sways the harmonious mystery of the *world.*" E.F.V. H.O.Bo.

3. "That bright *dream* was his *last.*" E.O. D.S.

4. "Quick! Man the *life-boat!* See yon *bark* E.V. H.O.I.
That drives before the blast."

5. "O good painter, tell me *true*,
H.F.

Has your hand the cunning to draw
Shapes of things you *never saw?*"
–H.S.o.

6. "I feel, to-day, as if I would give *all*, provided I through
H.O.Bo.
fifty years might *reach* and kill and *bury* that one half-minute
H.B. –C.
speech."
D.

7. "Was that *thunder?* *No*, by the Lord!
H.F.v. H.B.
Then I sprang to my *saddle* without a word."
H.O.

8. "At midnight lambent lurid flames light up the sky with *fiercest beams*, and wild cries of '*Fire!*' '*Fire!*' ring through
–H.F.–E.S. E.
the air."

9. "And *lo!* from far, as on they *pressed*,
H.F.v. H.O.p.
There came a glittering band."

10. "Up from the ground he *sprang* and *gazed*."
D.–H.O. E.O.I.

11. "Look at the heavens, God's *star writing*, the primeval tradition of our *immortality*."
E.F.–E.O.
–E.O.I.

12. "Man has knelt with awe and *dread* at every prayer; enjoyed
D.O.v.
all *heavens*; felt the pang of every *hell*."
E.O. D.O.

13. "The man of genius, having seen a leaf and a drop of *water*, can construct the forests, the rivers, and the *seas*."
H.F.I.
–H.S.Bo.

14. "The heavens declare the *glory* of God, and the firmament showeth his *handiwork*."
E.–H.O.p.
H.O.s.

15. "Men would be *angels*, angels would be *gods*."
H.O. E.F.

16. "Who shall say which works the most good toward our *growth*, the liquid harmonies of *music* or crystal *facts?*"
H.O.Bo. H.F.-H.O. D.O.

17. "It takes more than *brains* to make a man, more than
H.O.
purpose, more than *love*, more than *religion;* it takes them *all.*"
H.O. H.O. H.O. H.S.Bo.

Note. — Although several gestures are marked H.O., the student need not make them precisely in the same place. The hand may move gracefully forward or back on each one as he proceeds.

18. "Thou didst tell me,
Love was a *star* to lead us on to heaven."
E.O.I.

Come then, O *come!* its rays glitter before us."
H.F.Bo. Rep.

19. "The clang of arms, and war and *victory* for me! —
Away with idle dreams!" E.O.
E.S.v.

20. "See, this is her *picture* — painted from memory. Oh, how
H.O.
the canvas *wrongs* her! I shall never be a painter!"
D.S.o.

21. I shall join the armies of the *republic* — I shall *rise*
H.O.Bo. E.O.
— I shall win a name that beauty will not blush to *hear.*"
H.O.

22. "Oh, how my *heart swells* within me! Oh, what glorious prophets of the *future* are youth and hope!"
E.O.Bo.

Transition and Stage Walking

The transition from one attitude to another, or from one character into another character in a dialogue, usually requires more movement on the stage. The rules for this action have already been laid down in

the chapter on "Walking the Platform." We emphasize here, however, the principle that when several characters are to be presented, the action of each one is to end in such a place on the platform, and in such a manner, that the positions required for the next speech can grow out of it. In the study of attitudes we shall speak of this at greater length. Before taking up the more difficult dramatic changes, the student should practice the exercises given above until he can do them perfectly.

Note to the Teacher. — In all the succeeding lessons, any awkwardness shown in transition, any stiffness or lack of ease, should be referred to as an effort in transition, and the student asked to modify the work as far as possible himself. There is danger of cramping individuality by showing the student too much. There is also the greater danger of mere imitation.

Original Studies

(1) Scene between Portia and Nerissa. — *Merchant of Venice.* Act. I, Scene 2.

(2) Closet scene, Hamlet and his mother. — *Hamlet.* Act III, Scene 4.

"*She saluted the assembly with both hands.*"

CHAPTER XIII

Gestures made with both Hands

Most of the occupations in life require the activity of both hands, and yet it is seldom that both are making the same kind of motions. We may hold an object upon which we are working in the left hand while the right is really doing the work. Usually the activity of one hand is accessory to that of the other. This suggestion will be helpful in the further contemplation of the subject of this chapter. The constant idleness of one hand indicates an indifference that is more serious than over-excitement. The delicate yet constant sympathy of the left hand with what the right hand is doing, may always be appropriate; but every sense of propriety and delicacy is outraged by those repeated and meaningless sweeps of the arms which the majority of untrained speakers use so much. Both hands, then, may be employed in gesture quite as appropriately as one, but there is much useless "sawing of the air," which indicates an ignorance of the meanings which can be expressed by this movement.

Speakers are frequently criticised for making too many gestures, and certainly constant motion on the

platform becomes tiresome to an audience. This criticism is especially true when both hands are used in gesture at the same time.

Laws that govern the Gestures made with both Hands

1. We do not emphasize with both hands in polite speech.

2. The abstract idea of greatness, and definiteness of size, are expressed with both hands.

3. Growth and expansion of scenes and influences are expressed with both hands.

4. Gestures with both hands are used in strong appeal and invocation. Both hands are extended in affection, and quite frequently in concession and yielding.

5. Make gestures with both hands very sparingly.

The Preparations for Gestures made with both Hands

By standing before a mirror and lifting both hands close to the body preparatory to the gesture indicating largeness, and holding them thus for a moment, the student will observe the danger of awkwardness, and a stilted action of the arms. Try the same gesture again by allowing the right hand to be lifted nearly to the front of the left shoulder, and then by a quick, graceful sweep of the arm, carry it to the extreme right, while the left arm rises in sympathy and completes its sweep to the left. A few trials will help the student to appre-

ciate the necessity of always allowing one hand to lead, not only in the preparation, but in the sweep of the gesture itself.

Exercises for Practice

1. "The earth is the *Lord's* and the *fullness thereof.*
E.O. H.O.Bo.

2. "The man of imagination has lived the life of all people, of all *races*."
H.S.Bo.

3. "*Stillness* reigned in the vast *amphitheater*, and from the
H.F.v. E.S.Bo.
countless thousands that thronged the spacious inclosures, not a breath was heard."

4. "The wide world is *all before* us."
H.S.Bo.

5. "The thought has been *unfolding* ever since."
H.S.Bo.

6. "This restless world is full of *chances*."
H.S.Bo.

Note. — In this sentence the thought is one of abundance and the gesture is carried over to the last word.

7. "All may have, if they dare try, a *glorious life*."
E.O.Bo.

8. "Too low they build who build beneath the *stars*."
E.S.Bo.

Note. — Here the gesture expresses something which is in no one word, but in the general elevation of the thought.

9. "I shall see you again, — a *better man* than a prince, — a
H.O.
man who has bought the right to *high thoughts* by brave deeds."
E.O.Bo.

10. "The reputation of my deeds resounds throughout these *mountains*."
H.S.Bo.

11. "Ye crags and *peaks*, I'm with you once again."
E.O.Bo.

Note. — The feeling may demand two hands where the thought would suggest but one. Openness, frankness, and kindred ideas take both hands, only when the feeling is very marked or intense.

12. "In thee, *O Lord*, do I put my trust."
E.O.Bo.

13. "My *native land*, I turn to you with blessings and with prayers."
H.O.Bo.

14. "I *grant* all your claims."
D.O.Bo.

"*Concentrated passion tends to explosion.*"

CHAPTER XIV

Gestures in which the Preparation is Long Continued

By a long preparation is meant one that covers some seconds of time. The sweep of the moving arm may be very short, but the activity should be indicative of a lively energy. It is manifest that when the gesture is to be a powerful one the preparation should be a long one, as it takes time to arouse deep emotion. In the description of flowing streams, floating clouds, and all beautiful scenes and visions, a hasty or quick preparation would mar the effect.

Long preparations predominate in heavy passages. The frequent use of light gestures is weak, and should be avoided; and when one strong gesture can be used as the preparation for the next, it should be done. The untrained speaker drops his hand back to the side after each gesture and sends it out again and again, thus making many unnecessary preparations which give a weak effect. Whenever it is possible, therefore, a gesture should be sustained, and the energy transmuted into the next expression.

In the description of fair scenery, it is often necessary to make a long preparation to add to the expression of quietness, and in doing this there is much danger that the attention of the audience will be attracted to the hands. To avoid this, whenever it is possible, the hand should be lifted close to the body until nearly level with the shoulder line, and then be allowed to take the direction of the gesture.

Broken Preparation

When the passion is very intense, as is often the case in argument, and the orator wishes to hold the mind of the hearer over to the last effect, the hand may gradually rise, making small impulses at the end of the various clauses, verses, or words of the passage being delivered, until the final preparatory sweep for the gesture is made. Thus the preparation for one gesture may be a series of contractions and sweeps of the arm; but such extravagant action, of course, is only employed in the most vehement passages. The first example given below illustrates the broken preparation.

In the following examples, the symbols are placed under the word upon which the action ends. The student will remember that the dash placed before the first letter indicates that the preparation is a long one. He must also determine when to begin the action.

No important gesture should come out of a colorless bearing.

A CAVALRY ENCOUNTER.

Note the Action that is suggested by the Preparation for the Stroke by each Rider. 68 (*a*)

Examples

1. "The mustang flew, and we urged him *on*."
-H.O.p.

2. "The young girl stood for a moment as if paralyzed with *horror*."
-H.O.v.

Note. — In Example 2 the hand is lifted directly in front of the body to a point on a level with the shoulder. It reaches this point after several impulses, usually short and quick, and then takes the line of gesture indicated.

3. "Let me tell you, Cassius, you yourself are much condemned *to have* an itching palm."
-H.F.

4. "Ah! distinctly I remember, it was in the bleak December,
And each separate *dying ember* wrought *its ghost* upon the floor."
D.O.I. -H.F.-D.O.p.

Note. — Example 4 is a fine study. The main gesture, which is made with the right hand, ends on the words "its ghost." The hand is lifted in front of the body and pictures the shadow on the word "ghost." The gesture ending on the words "dying ember" is made with the left hand and begins later, but ends first. The left hand simply points out the dying embers in the ash-strewn grate.

Poe's "Raven" is full of the weird and melancholy, and many lines require action similar to that described above. Whenever passion is intense, its expression is usually slow. The muscles contract steadily until the body shakes and trembles with the effort; then follows the climacteric explosion, after which the body again passes into a state of rest.

5. "'Be that word our sign of *parting*, bird or friend,' I shrieked, upstarting,
-E.O.v.
'Get thee back into the *tempest!*'"
-E.O.o.

6. "And my soul from out that shadow that lies floating on the *floor*
-D.O.I.
Shall be lifted nevermore."

7. "I am but a jockey, but shout upon shout went up from the *people* who watched me ride out."
–E. F.–E. S.

8. "But know, ye cannot fright my soul; for it is based upon a foundation stronger than the adamantine *rock*."
–D. F.

9. "God put that royal soul into a body as *royal*."
–H. O.

10. "An' better than that, I was steady and true,
An' put my good resolutions *through*."
–D. F.

"*Practice, Practice, Practice.*"

CHAPTER XV

Exercises for Review Practice

1. "*Blaze* with your serried columns!"
H.F.

Note. — This expresses challenge.

2. "Do you refuse me *justice?*"
H.F.

3. "Give me my *rights*, I *claim* them."
H.F. Rep.

4. "By this time to-morrow thou shalt have *France*, or I, thy *head.*"
H.O. D.F.

5. "*They* cannot understand your heart."
H.S.

6. "My thoughts go back to the *old home.*"
H.B.

7. "Thou, coward, crawl like a *worm.*"
D.F.

8. "He shall be likened unto a foolish man who built his house upon the *sand.*"
D.O.

9. "Away with such *follies!*"
D.S.o.

10. "These ideas are the relics of *barbarism.*"
D.B.

Note. — Here the idea of inferiority places the gesture on D., while remoteness of time places it on B.

11. "What are *ye*, orbs? The words of *God?*
E.F. Rep.
The scriptures of the *skies?*"
E.F.-E.O.

12. "The star of hope *lures on.*"
E.F.

13. "You ask me for your *husband?*
H.F.
There — where the clouds of heaven look darkest o'er the
E.O.I.
domes of the *Bastile.*"
E.F.v.-E.O.I.

Note. — The *wave* of the preparation in the third gesture describes "clouds of heaven" and the gesture terminates on "Bastile." The student must fill the pause between the first and second gestures by dramatic action. This must be done impressively or it will be ridiculous.

14. "The skies are painted with unnumbered *sparks.*"
-E.O.I.

15. "*Glory*, built
E.O.
On selfish principles, is *shame and guilt.*"
D.S.o.

16. "'Tis but a dream — let it pass — let it *vanish* like so many others."
E.S.o.

17. "Memory retains the *hope of childhood.*"
E.B.

18. "The morning was as fragrant as an *old dream.*"
E.B.

19. "*Old superstitions* are as vicious as *new religions.*"
E.B. D.O.

Note. — Downward movements are sometimes made simply in opposition to a previous gesture. In the last example the D. is given in opposition to the E. and also to give the emphasis to the general thought. The ideas are not necessarily opposed to each other. We must make a difference in the gestures, and the law of grace demands the opposition.

Prone Hand

20. "We wonder what city the pathway of glory,
That broadens the way to the limitless west,
Leads *up to*."
–E.O.p.Rep. Rep. Rep.

Note. — The hand is drawn up across the body, then passes slowly on the line of gesture, picturing the path of light.

21. "And I saw him at St. Helena, with his hands behind him, gazing out upon a sad and *solemn sea*."
–H.H.O.p. Rep. Rep.

22. "The bordering turf was *green* with May."
D.O.p.

23. "In teaching me the way *to live*,
E.O.
It taught me how *to die*."
Descending. p.

Supine Hand

24. "Lift her up *tenderly*."
H.O.s.

25. "*Support* the strong and *protect* the weak."
H.O.s. H.O.p.

26. "Our hearts, our hopes, are all *with thee*."
H.F.s.

27. "Nay I *beseech* you, sir, be not out with me."
H.F.s.

28. "Our faith *triumphant* o'er our fears."
H.O.s.

Note. — In the last example the gesture is simply an upward wave of the hand. The action is that of support.

29. "His genius *dominates* and *controls*."
H.O.s. Imp. Imp. Imp.

30. "I shall be *frank* with you."
H.F.s.

31. "*Behold*, how great a matter a little fire kindleth."
Bo.H.O.s.

Vertical Hand

32. "*Avaunt!* and quit my *sight*."
H.F.v. Rep.

33. "I am athirst for *God*, the *living God*."
E.F. E.F.v.

34. "I have taken an *oath*."
E.F.v.

35. "I *warn you*, come not near."
E.F.v.

36. "The eager sun rushed *forth* to kiss away the bashful blush of *morning*."
E.F. E.F.v.–E.O.v.

Palm Inward

37. "My *happy heart* with rapture swells."
H.F.n.

38. "In the silence of the night,
How we shiver with *affright*."
H.F.n.

Note. — The hand is close to the body and lifted near the neck.

39. "I feel once more the *impulse* of a *man*."
H.F.n. H.O.

40. "When all are *selfish*, the sage is no better than the fool,
D.F.n.
and only rather more dangerous."

Palm Outward

41. "Put *down* the unworthy feeling."
D.S.o.

42. "Heaven has no rage like love to *hatred* turned."
D.S.o.

43. "Nothing is more *deplorable* than a gesture without a motive."
D.S.o.

44. "The motive is *unworthy*."
D.S.o.

45. "Never hung poison on a *fouler toad*."
D.S.o.

Note. — The gestures in which the hand is turned outward, usually have a dramatic element in them combined with that of reference.

46. "I hate the *idle pleasures* of the day!"
D.S.o.

"*Let grace and earnestness wait on beauty.*"

CHAPTER XVI

Alternate Gestures

When gestures are made with both hands, but successively, they are said to be alternate. By careful observation it will be noticed that many of the activities of life require actions that are made with both hands used successively. We often sustain the gesture of one hand by some movement of the other in complex description, and very often in dramatic passages. While one hand is appealing for attention, the other may show the cause of interest or agitation. Hamlet, standing by a grave, holds a skull in one hand, while with the other he emphasizes his speech. The jeweler holds a watch in the left hand, while with his right he handles the tools with which he does his work. In such cases the alternate gestures become easy enough, but when there is nothing to hold, when unassisted the orator stands before an audience and all is imaginary, the task is more difficult.

Laws

Law I. — *Alternate gestures are used whenever the time is too short for the moving hand to make a good transition.*

A WONDERFUL STORY. 76 (*a*)

A Lesson in Listening.

1. "Now on the far-off sea some *ships* appear. H.O.I.
Let us hail them." H.F.

2. "I? I a *slave?* When Ingomar *shall fall,* H.F. D.S.
Unconquered will he mount *among the gods.*" E.O.

3. "Shall we look to the *past* for light on the *future?*" H.B. H.F.

4. "What's past is *past;* there is a *future* left to all men." D.B. H.F.

5. "Too often the *guide posts* of one age become the *hitching posts* of the next." H.F.I. H.B.

LAW II. — *Often when dramatic and oratorical gestures are combined, one hand takes the descriptive work, or the appeal or invocation, while the other portrays the emotions.*

1. "I pray *thee,* God, that I may be beautiful *within.*" E.F. H.F.n.

2. "*Back* into the chamber turning, H.S.
All my *soul* within me burning." H.F.n.

3. "I sometimes have thoughts in my loneliest hours,
That lie on my *heart* like the dew on the *flowers.*" H.F.n. D.O.p.

4. "Peace, break *thee off;* look where it *comes* again." H.F.p. H.O.I.

LAW III. — *In energetic passages, while one hand sustains or holds a strong idea, the auxiliary action is taken by the idle hand.*

1. "We are working for an *end*, and no *little thing* shall keep us from *success*." H.F. D.S. D.F.

2. "The furious storm with its black rolling clouds cast a shadow on every heart ere it swept rumbling over the hills."

Note. — The right hand takes the first and last gestures, while the subordinate gesture is taken with the left. The right hand goes on with its work regardless of the slight motion of the left.

3. "A thing of beauty is a joy forever,
Its loveliness *increases;* it will never
H.O.
Pass into *nothingness*."
D.S.

LAW IV. — *Alternate gestures may be introduced at times for variety and artistic effect.*

1. "Stand here by my *side* and turn, I pray, on the *lake below* thy gentle eyes." H.S. D.O.p.

2. "To weave a garland for the rose,
And think thus crown'd 'twould *lovelier be*,
H.O.
Were far less vain than to suppose
That silks and gems add grace *to thee*."
H.F.

Note. — The body is turned toward an imaginary flower on the first gesture and comes back on the last. This action often accompanies alternate gestures; or rather, these gestures grow out of the larger action of the body.

"The observations of the artist must be as minute as those of the scientist."

CHAPTER XVII

Special Motions and Positions

In addition to the dramatic positions and gestures already given, there are many small motions and some positions which elude classification, but are quite important in expression. They add much to the dramatic spirit and life of both oratory and acting. Most of these will be easily understood. All have a philosophical basis, and students may use them with confidence. It must be remembered that while this book does not teach a theory or give discussions, yet the student is urged to trace, so far as possible, expression of face or body, and seek to understand its cause. The study of gesture is an endless one; and the observation of every little motion is as interesting as any other science. Rich reward will be found along the way. The reading of books on action will help, but the greatest and best book, the book of nature, is open before us all. It is wise to study there carefully and persistently.

Many of the positions suggested by the following examples cannot well be taken by the student while standing. The student's own taste will have to be exercised to know which ones should be practiced while sitting.

Life Study

1. Let half of the members of a class be invited to the platform to look at some interesting object. No two would take the same attitude, nor express pleasure in the same way. Something of the individuality of each student would reveal itself. Now let another group of students be asked to take the platform and give as far as possible by imitation, the attitudes and expressions of the first group.

2. With the class acting as critics, let each student represent some character found in real life, presenting the peculiarities of walk and posture, and the little characteristic motions. This practice may serve as the first step in good impersonation.

Special Actions of the Hand

1. When the hand is placed on the forehead, *thought* is indicated.

"It must be so, Plato; thou reasonest well."

2. When the hand supports the cheek, *tenderness* is indicated.

"I like to dream of our friendship."

3. The hand upon the brow signifies *perception.*

"I can see the whole matter now."

4. *Weeping* is indicated by pressing the hand upon the eyes.

5. The hand over the mouth indicates *energetic thinking.*

"We must study this out; we will."

6. The hand pressed upon the temple signifies *distressing thought.*

"This thought will drive me mad."

7. In *suppressed fear* the hand seeks the neck under the chin.

"I have no fear, I am quite calm."

8. *Strangling* or *stifling* is indicated by grasping the throat.

9. When the hand rests on the top of the head, *serious thought* is indicated.

"What is my duty to my God, my neighbors, and myself?"

10. When the hand is thrown upon the back of the neck, *agony* is expressed.

"O God, my child, my child!"

11. Beating any part of the body, signifies *violent excitement.*

"Salvator, Salvator, it's the race of your life!"

12. Hands behind the body, lightly clasped, gives us *abandon.*

"I can easily yield to such enchantment."

13. An outward wave of the hand carrying it to the zenith, indicates *exultation.*

"Victory is ours, victory!"

14. The hand up, palm out, expresses *inquiry* and *attracted attention.*

"What sights are these?"

15. A downward stroke from E. to D. signifies *affirmation* or *conclusion.*

"My voice is still for war."

16. The hand thrown out horizontally, signifies *denial.* When this is made downward it rejects that which *oppresses;* when it is made H. or E., it *throws off trifles.*

(*a*) "The gentleman is mistaken."

(*b*) "This is all nonsense."

17. Moving the hand horizontally back and forth, palm down, signifies *impatient denial.*

18. The same motion, with palm up, signifies *distribution.*

19. The hand descending slowly from above, signifies *regret* and *hopelessness.*

"This can easily *be done* — but no, there is no hope, *for me*."
E.O. D.

20. *Grasping* and *crushing* are indicated by closing the hand.

21. The hands clasped indicate *deep feeling.*

22. Wringing the hands signifies *suffering.*

"A poor old king, with sorrow for my crown."

23. Pulling fingers signifies *impatience.*

"Say ma' — say, can't I go?"

24. The arms folded on the chest indicate *composure.*

Special Motions and Affectations

The dangers of affectation are so great that another warning here may not be out of place. It must be remembered that every gesture is supposed to express some thought or emotion already in activity. In making use of the gestures taught through the examples above, there must always be energy and emotion sufficient to warrant the actions. The entire body must respond, or the audience will feel a lack of sincerity and earnestness on the part of the speaker. It is not enough to say "practice each example many, many times"; practice with the entire nature submerged in the sentiment or situation involved in the example.

"Corinne was so well acquainted with antique paintings and sculpture, that her positions were so many studies for the votaries of art."

CHAPTER XVIII

Attitudes

An oration, a play, a declamation, or even a conversation is more than the expression of thought and emotion. A great speech, apart from its direct moral purpose, is a work of art — a painting in which every gesture is a line, every word a color. It is an art gallery in which every posture is a statue. Public speaking is, in its last analysis, the art of arts. There is a wide difference between a crude harangue and the polished speech of a real orator.

There is no way of expressing the great difference between the wigwam of a savage and the home of a civilized man. One is a work of necessity; the other is necessity adorned by *art.* So there is in the higher types of oratory an element which nature never gave — something pleasing and powerful, which grows out of study and practice.

No man was ever born an orator. All who have won laurels from the fickle but generous public, have done

A LABOR OF LOVE. 84 (*a*)

A Study in the Expression of the Hands.

so by the aid of art. Study, practice, persistent effort — these make the orator.

On the other hand, art cannot make a granite column out of sandstone. To make a speaking statue requires not only a skillful hand, but a block of pure material. The art of elocution can perform wonders, but not impossibilities. Given in crude form, a tender heart, a strong brain, a good imagination, a resolute will — the electric touch of art can call forth the most magnificent handiwork of God — an expressive man.

In oratory as in all other departments of human activity there is a point where nature stops and art begins. Each has its place. Nature must not, and indeed cannot, oppose art; art must not violate nature. Nothing is artistic which violates natural law.

These few words are full of warning for the student. He must be artistic, but not artificial. He must make his art the handmaid of nature, not the usurper or destroyer of all the native excellence that comes first-hand from the Creator.

It is the province of art to see that all attitudes assumed by the orator add something to his power. A sentiment is most powerful when we see it grandly embodied. The orator's influence is largely determined by the intensity of his life and by the form in which his passions manifest themselves to others. Written thoughts are powerful, but the writer's pen cannot sway a people as the orator can. To live a great thought before an audience, to make the timid see a great courage, to

make the passive feel a mighty emotion as revealed by the thoroughly animate personality, is the privilege of the public speaker.

What has been said here about art seemed necessary. So many public speakers, endowed with emotional life, try to storm the gates of influence with their untrained impulses. It seemed wise, therefore, to call the attention to the fact that noble impulses can be expressed in beautiful form and so be made more effective.

All the dramatic positions have been given in previous chapters. The student must now learn how to pass from a passive state into one of extreme excitement, to embody for a moment a great passion, and then return to a state of rest again, without annoying an audience. A taste for the highest form of embodiment can best be learned by the study of classic art.

The student must train the eye to an appreciation of form. He must understand beauty, strength, and passion as they are expressed by the best artists. He must understand the value and appeal of pictures, or he will never know how important it is to keep the man on the platform out of the grotesque positions some speakers assume.

Attitude and Literary Material

Attitude and gesture are ever dependent on the material of a speech. If the lines embody nothing, the best-trained reader or speaker will be powerless. An oration should be full of truth, warmth, vital force;

it may contain fun and comic bits; but it must be a work of art as well. Every memory of it, every inspiration born of it, should be connected with the time, the place, the man. The speaking attitude, the flashing eye, the uplifted hand, the heaving chest, the burning words, are the instruments by which the great orator impresses his thoughts upon his hearers. Indifferent material cannot be impressed by the best speaker. In a good production, the whole train of thought is living there before you, not a cold, dead thing, but an embodied, living reality. This you cannot forget. To hear, to see a really good orator or actor, is an event; to hear a poor one is a punishment. A man on the platform who lives less than we do, is insipid and uninteresting to us.

Principles

I. Attitudes are dramatic, expressive of emotion.

II. Dramatic actions terminate in attitudes.

III. Dramatic attitudes coming at the end of climacteric passages are held during applause.

IV. Do not "strike an attitude," but let the action develop into the desired position without a jar.

V. The deeper the emotion, the stronger the attitude.

VI. Attitudes must not be dropped, but the energy which creates them should sustain the position of the speaker.

Note. — A careless bearing after some great dramatic movement in a speech is very disappointing to an audience.

Warnings

Do not be grotesque. See that all is in proportion and in harmony. Do not use a strong gesture of the hand while the knees are weak. Especial care should be taken not to spoil the effect of a good position in passing to the next. Guard against awkwardness in transition.

Sentences

Note. — Assume proper attitude while using the sentences below.

1. "Be that word our sign of *parting*, bird or friend, I shrieked, upstarting." E.S.v.

2. "To thy *knees* and crawl for pardon." D.F.I.

3. "*Avaunt!* My name is Richelieu! I defy thee!" H.F.v.

4. "Justice is satisfied and Rome is *free*." E. (Above the head.)

5. "You owe me no *thanks*. In defending you, it is my *honor* that I defend." H.F.v. H.O.

Studies

(1) Quarrel scene between Brutus and Cassius. Shakespeare's "*Julius Cæsar*," Act IV, Scene 3.

(2) Court scene. Shakespeare's "*Merchant of Venice*," Act V.

Life Study

The larger part of impersonation is involved in the study of attitudes. Of course, the peculiarities of voice and gestures must be learned, but these are absolutely

inseparable from the attitudes. Each student in a class should be required to impersonate a number of different characters, especial emphasis being given to the higher types. The comic types may be introduced, but when this is done, considerable discrimination and taste will be necessary.

The student must guard against a waste of time in the study of characters that are not really interesting, and types that could not be presented upon the stage.

Character Scrapbook

A scrapbook of character pictures could be arranged by the student in such a way as to make his progress more rapid and his impersonations of greater value. The leading magazines are constantly printing character pictures, done by the leading artists. These could be cut out and arranged under appropriate heads in a scrapbook so as to become a classified list of types: a department devoted to old men; one to old women; another to children; one on simple characters; another on affected ones. These carefully studied would make a clearer impression upon the mind than reading about similar characters could possibly do.

PICTURE STUDY. — pp. 10 (*a*), 26 (*a*), 36 (*a*), 44 (*a*), 76 (*a*), 84 (*a*), 122 (*a*), and Frontispiece.

> *"Suit the action to the word, the word to the action."*

CHAPTER XIX

Judgment in Gesture

The amateur and the professional are easily distinguished. When they use the same action there is a difference in execution so marked that all can see and feel it. The action of the amateur is hasty, and nervous, and characterless. His gestures are not timed, do not begin where they should, nor do they end on the right word. The artist glides from one position to another, easily and grandly. There is no blundering, no meaningless motion, no hesitancy, no inappropriateness, no artificiality; the transitions from rest to strong activity are unnoticed; the hearers are lifted smoothly, but with power, and are easily brought back from the ecstatic delights of some grand climax. The artist walks the stage with judgment; he regulates his steps, stops at the right time and in the right place. His whole bearing and his actions are pleasing and effective.

In oratorical, and particularly in dramatic gestures, we need the exercise of taste. Taste is educated judgment. One passion blends with another; one action is modified by another. Gestures are not controlled by rules as definite as the laws of mathematics. In some

the motion is slow and easy; in others, slow and strong; again, in others it is swift and light; while at times it is swift and strong. How is the student to know? He must exercise judgment. We can give a few rules, but the best one of all is the motto at the head of this chapter.

The student will find most difficulty in regarding the rules for *speed* and *distance*.

Rules for Velocity and Distance

VELOCITY. — Mathematical appropriateness must be determined by the mass to be moved and the moving power.

(*a*) "Toss your cares to the *winds*." H.S.

(*b*) "We know it is a great temptation, but push it *aside*." D.S.

(*c*) "See yon humming *bird*, how he *darts* away." H.O.I. H.O.-H.S.

(*d*) "Yon eagle's flight is calm."

DISTANCE. — The distance of an object is indicated to the eye by the length of preparation and the speed of gesture.

(*a*) "The train went thundering by us."

(*b*) "The train moves swiftly across the prairies."

(*c*) "The flames went leaping higher, higher, higher."

All the gestures can be made with many degrees of intensity. E. does not always mean as high as one can reach. A cultured reader will use the same action that

appears grotesque when used by an amateur, but he does it with such modifications of force and extent that unity will result.

We leave the student to apply judgment in the measure with which he has been endowed. Each class of gestures should be tried with several degrees of force. Much good can result from this drill. The ability to proportion the action — to weigh the passions and give each one its proper importance — is to be coveted; it marks a fine organism, a sensitiveness that every orator should possess. The absence of the ability thus to discriminate in the use of both gesture and voice results in monotony and ranting. The preacher who announces a hymn in the same tone that he uses in the impassioned parts of his sermon, will soon weary his hearers. "Suit the action to the word, and the word to the action."

Stage "Business"

Much judgment and good taste are required in determining just how far the orator or elocutionist may approach the art of the actor. If circumstances require it, the actor sits, lies down, rolls on the stage, perhaps; but the best readers and entertainers avoid any action which might be regarded as extravagant. An orator never sits in a chair to illustrate a situation; he never moves the furniture to illustrate a scene — he is supposed to address the imagination. But he has a right to demand the setting for his platform which will best

THE LAST HOPE.

92 (*a*)

Note the Weakness of the Hand and the Effect secured through that Weakness.

suit his oration. A great barnlike stage would defeat the finest effort. A parlor scene is usually the best. In the smallest village some good pieces of furniture can be secured to decorate a stage for a public entertainment or lecture.

Kneeling

When an actor kneels on the stage, the knee nearest the audience is the one which approaches or touches the floor. The toe is not doubled under the leg, but is thrown back. In presenting a scene where kneeling is required, it would be ridiculous for the actor to omit it. It would be quite as ridiculous for a declaimer to introduce such an action, and an orator will never so far forget himself.

Sitting

When reading to friends from a book, it is best to sit, unless the company is a large one. A few good public readers have tried to read sitting before large audiences. They have usually failed.

In an impersonation a chair may be used for variety, but such liberty is usually dangerous: an orator cannot afford to sit even in telling a story, unless he wishes to depart from the serious purpose of oratory.

Vulgar Characters

The common walks of life furnish excellent character studies. Often in impersonating these, some vulgar habit attracts the attention, and is in reality a good

dramatic point. If imitated too closely, however, it becomes a vulgarism in art, and the audience thinks no longer of the character, but of the habit, and is annoyed.

We find in all characters something important and necessary to them, and to reproduce this something is to succeed in impersonation. "Individualize."

Manuscript

If a speaker is to use manuscript, he should hold it in his hands or lay it on a pedestal or desk high enough to enable him to see the lines without stooping or even bending the neck. Any cramping of the throat is injurious. No one who is anxious to move an audience, or to accomplish the highest purpose by speech, will use a manuscript, but will address his people face to face.

"*It is better to go by rule than by chance.*"

CHAPTER XX

General Rules and Suggestions

In the following rules the author intends to sum up what the student has already learned — to condense the chapters into sentences. A few rules on grace will be added. The student need not fear that these rules will cramp him or rob him of individuality. They simply state the conditions under which individuality may be most effective and useful.

Note to Teachers. — As each positive rule is given, some student may be called upon to illustrate it before the class.

Rules and Suggestions

1. Always face the audience.

2. A speaker should never put his hands in his pockets except in impersonation.

3. Nervousness should never be displayed by toying with articles of dress, or by constantly shifting the feet.

4. Do not emphasize a thought by nodding the head. This is weak and must be avoided.

5. Avoid all mannerisms and habits likely to attract the attention from your subject to yourself.

6. Never allow the feet to be equally far forward, either while standing or sitting.

7. The toes should not point in the same direction.

8. In sitting, allow the knees neither to touch nor to spread widely apart.

9. Never stand so as to give the impression of weak knees.

10. In approaching a person or an object, the last step should be taken with the foot "up the stage," or farthest from the audience.

11. When you step forward, go directly front; if you wish to go to the side, turn the body at an easy angle, and then move directly to the point on the stage which you wish to reach.

12. Do not make too many gestures with one hand; but balance the action of one by gestures with the other.

13. Never change position during a pause. It attracts attention from your thought, and shows the speaker's lack of self-control.

14. Always rise from a sitting position by supporting the entire weight upon the retired foot. As the body is inclined back of this foot, the center of gravity must, in the act of rising, be swayed forward so as to correspond with the position of the retired foot.

15. In the act of sitting, stand square in front of the chair, with the back toward it, so as to avoid any sideling motion as the body descends. The weight should be upon one foot only, and that the retired foot. The

body, in the act of descending, should be supported by the limb nearest the chair, the knee bending, but still sustaining the weight until the sitting posture has been nearly reached. A sudden dropping may thus be avoided.

16. In all your actions, avoid monotony.

17. In going up or down a stair, hold the body erect and do not hasten. In going up, lift the body firmly, step by step; in descending, be quite as firm.

The Speaker's Appearance

What disappointment would fill the heart of a large majority of speakers if they could see themselves on the platform! Men do not know how they appear, yet they should want to know.

The grotesque attitudes and meaningless actions which often accompany the delivery of good matter, rob a speech of half its power. From the time a man steps upon the platform the audience has a right to see his face. He must not look at the floor; he must not turn his side to the front, but walk the stage in angles; he must not make a gesture across his body or before his face; he must not talk to the walls, but to his hearers, — in fact, he must be a *gentleman.*

Nervousness

A man should never attempt to speak until he can stand still. Note well the following advice: Stand before your audience, complete master of yourself.

Keep your hands at your sides until you need them for a gesture. Your handkerchief should be in your pocket and not in your hands; if you have occasion to use it, do so while you are speaking — on no account pause for such a reason. It should be returned to the pocket and allowed to remain there. A nervous speaker has been known to go through the process of taking out his handkerchief, using and returning it to his pocket twenty-two times in one speech. Your watch chain should either be left at home or receive none of your attention. Never lean on a desk nor touch the furniture of the stage to move it. If you feel nervous, stand still and no one will know it. Mannerisms grow out of nervousness, and should be avoided. Never cross the legs on the platform, nor present the sole of the shoe to the audience. Neither hands nor feet should be in constant motion. If you desire to button your coat, do so; if not, leave it unbuttoned, and do not change your mind about the matter after you get upon the platform. If you need to time yourself, have your watch in your hand when you come out, lay it down, and do not move or touch it again until you have finished. Do not play with anything.

The few things suggested will call to mind many others. We leave the student to observe the effect the things we have mentioned have upon a speaker, to note others, and to discover his own faults.

Shall we Bow?

A preacher never bows to an audience. A lecturer should do so at the end of a speech, but rarely at the beginning, unless he is celebrated, and the audience greets him warmly. On retiring he may bow to the front and both sides, but only when he is very popular, and can see this by the demonstrations of his audience.

An elocutionist, coming before an audience to read or recite, may or may not bow, as he pleases; he should bow modestly, however, as he leaves the platform. Never bow so low as to hide the face from the audience, or so quickly as to appear flippant.

Finally, before an audience, be sincere, be honest, be earnest, be on fire, and your fire will warm the great heart of humanity.

> *"By necessity, by proclivity, and by delight we quote."*

CHAPTER XXI

Quotations

The orator needs a full list of short quotations, and he must have them at ready call. They are a nectar at the feast of eloquence. Not only should they be short, but appropriate. We give in the following chapters a list of quotations to which the student may add others. However, he must exercise judgment in his selections.

There are various opinions as to the propriety and advisability of quoting. One says: "To copy beauties forfeits all pretense to fame; — to copy faults is want of sense," and "Quotation, like much better things, has its abuses. One may quote till one compiles." Another says: "The wisdom of the wise, and the experience of ages, may be preserved by quotation." "A great man quotes bravely, and will not draw on his invention when his memory serves him with a word as good." Emerson says: "Next to the orginator of a good sentence is the first quoter of it. We are as much informed of a writer's genius by what he selects as by what he originates." He also says: "All minds quote." It is therefore wise for us to take this hint, "Genius borrows nobly."

SAVED. 100 (*a*)

Study the Walk and the Expression of the Arms and Hands in this Picture.

PORTER LIBRARY

In making selections we have had to keep in mind the purpose of our text, and give such selections as can be used in exercises. Long extracts from classic orations could have been added to the text, but the author took it for granted that the student would be studying these as a part of his general and literary education.

"*When quoting, quote the best.*"

CHAPTER XXII

Quotations from the Bible

1. Be of good courage, and he shall strengthen *your heart*, all ye that hope *in the Lord*. H.F. E.O.Bo.

2. Blessed is he whose transgression is *forgiven*, whose sin is *covered*. D.O. D.S.p.

3. Oh that men would praise the Lord for his *goodness*, and for his wonderful works to the *children of men*. E.O. H.O.Bo.

4. Wisdom is the *principal* thing; therefore *get* wisdom: and with all thy getting, get *understanding*. H.O. C. D.F.

5. Take fast hold of *instruction*; let her *not go*: *keep her*; for she is thy *life*. H.O. C. Rep. D.F.

6. But the path of the *just* is as the shining light, that shineth more and more unto the *perfect day*. E.O. E.S.Bo.

7. Ponder all the *paths* of thy feet, and let all thy ways be *established*." H.O. D.F.

8. For wisdom is better than *rubies*; and all the things that may be desired are not to be *compared to it*. D.S. E.O.Bo.

9. Wisdom hath builded her *house*, she hath hewn out her seven *pillars*.
H.O. H.O.
She hath killed her *beasts*; she hath mingled her *wine*; she hath also furnished her *table*.
H.O. H.O.I. H.O.p.
She hath sent forth her *maidens*: she crieth upon the *highest places* of the city.
H.O. E.O.

10. The fear of the Lord is the beginning of *wisdom*; and the knowledge of the *holy* is *understanding*.
H.O. E.O. D.O.

11. A wise son maketh a *glad father*: but a foolish son is the heaviness of his *mother*.
H.O. H.-D.

12. Treasuries of wickedness profit *nothing*: but righteousness *delivereth* from death.
D.S. H.O.

13. The rich man's wealth is his *strong city*; the destruction of the poor is their *poverty*.
H.O. D.S.

14. The tongue of the just is as choice *silver*: the heart of the wicked is little *worth*.
H.O. D.S.

15. A talebearer revealeth *secrets*: but he that is of a faithful spirit *concealeth* the matter.
H.O. H.O.p.

16. He that walketh with *wise men* shall be wise: but a companion of fools shall be *destroyed*.
H.O. D.S.

17. A soft answer turneth away *wrath*: but grievous words stir up anger.
H.S.o.

18. He that is slow to anger is better than the *mighty*; and he that ruleth his *spirit*, than he that taketh a *city*.
E.O. C. H.O.

19. The slothful man saith, there is a lion *without*, I shall be slain in the streets.
H.O.v.

20. Seest thou a man diligent in his business? he shall stand *before kings*; he shall not stand before *mean men*.
H.O. D.S.

21. He that turneth away his ear from hearing the law, even his *prayer* shall be *abomination*.
E.O. D.S.o.

22. And beside this, giving all *diligence*, add to your faith *virtue*;
H.F. H.F.I.
and to virtue *knowledge*; and to knowledge *temperance*; and to
H F.I. H.F.C.
temperance *patience*; and to patience *godliness*; and to godliness
H.F.p. E.O.
brotherly kindness; and to brotherly kindness *charity*.
D.O.Bo. E.O.

23. Let us lay aside every weight, and the *sin* which doth so
–D.So.
easily beset us, and let us run with patience the race that is set *before us*, looking unto *Jesus*, the author and the finisher of our *faith*.
H.O. E.O. E.–D.

"*They spoke wisely and well.*"

CHAPTER XXIII

Quotations from the Latin

Classic Authors

1. Control your *passion*, or it will control *you*.
H.F.C. D.F.

2. Even virtue is fairer when it appears in a beautiful *person*.
-H.O.

3. Poverty wants *much*; but avarice *everything*.
H.O. H.S.Bo.

4. He believed that he was born, not for *himself*, but for the *whole world*.
H.F.n. H.O.Bo.

5. Setting raillery *aside*, let us attend to *serious matters*.
D.S. H.F.

6. The mind conscious of *innocence* despises false *reports*.
E.O. D.S.o.

7. Do not care how *many*, but *whom*, you please.
H.S. H.F.I.

8. Nothing is more annoying than a *low man* raised to a high *position*.
D.S. H.O.

9. In a moment the sea is convulsed, and on the same day vessels are *swallowed up* where they lately sported on the *waves*.
H.O. H.F.-H.O.

10. Be *firm* or *mild* as the occasion may *require*.
H.F.C. H.F.-H.O.p. H.O.s.

11. We measure great men by their *character*, not by their *success*.
H.O. H.S.

12. Other men's sins are before our *eyes*; our own behind our *backs*. H.F.v. H.B.

13. He is most *powerful*, who has *himself* in his power. H.O. C.

14. The coming years bring many advantages with them; retiring they *take away* many. H.B.

15. Be this thy brazen *bulwark*, to keep a clear *conscience*, and never turn pale with *guilt*. H.F. E.O. D.O.

16. Live with *men* as if *God* saw you; converse with *God* as if men heard *you*. H.O.Bo. E.O. Rep. H.O.

17. The circumstances of others seem *good* to us, while ours seem *good* to *others*. H.O. Rep. H.S.

18. The more corrupt the *state*, the *more laws*. D.S. D.O.Bo.

19. Remember to be *calm* in adversity. H.F.p.

20. Courage leads to *heaven*; fear, to *death*. E.F. D.S.

21. Fortune favors the *brave*. E.O.

22. Envy assails the *noblest*; the winds howl around the highest *peaks*. E.O. E.F.-E.O.I.

23. There is nothing more *friendly* than a friend in *need*. H.O. H.-D.

Proverbs

1. Truth gives *wings* to strength. E.O.

2. The best of *things* are difficult *to get*. E.O. E.-D.C.

3. I would wish *to be* rather than *to seem*. H.O. H.S.o.

LISTENING. 106 (*a*)

A Lesson in Attitude and Grouping.

4. A pleasing countenance is a silent *recommendation*.
H.F.

5. The drop hollows the *stone* not by its force, but by the frequency of its *falling*.
D.O.I. Rep. Rep. Rep.

6. Many will hate *you* if you love *yourself*.
D.F. H.F.n.

7. Bring nothing *base* to the temple.
D.S.

8. Not for *self* but for *country*.
H.F. H.O.Bo.

9. Everything unknown is taken for *magnificent*.
E.O.

10. It matters much whether you are really *good*, or only wish to *appear so*.
H.O. H.S.

11. Virtue alone is *invincible*.
H.O.-D.O.

12. Virtue is stronger than a *battering ram*.
H.O.C.

13. Virtue is the way of *life*.
E.O.

14. Virtue *survives* the grave.
H.-E.O.

Law Terms and Phrases

1. No man is bound to accuse himself except before *God*.
E.O.v.

2. *Outward acts* indicate the inward secrets.
H.O.Bo.

3. He who receives the *benefit* should also bear the *disadvantage*.
H.O. D.O.

4. When the proofs are present, what need is there of *words?*
D.S.o.

5. A right sometimes *sleeps*, but never *dies*.
H.F.p. H.-D.

6. Let justice be *done*, though the heavens should *fall*.
E.O. E.-D.

7. A *right* cannot arise from a *wrong*.
H.O. D.S.

8. Justice knows neither father nor *mother;* justice looks to *truth alone*.
H.S. E.F. or E.O.

9. The law provides for the *future;* the judge, for the *past*.
E.F. H.B.

10. Reason is a ray of divine *light*.
E.O.

11. The king is given for the *kingdom*, not the kingdom for the *king*.
H.O.Bo. H.S.

"*Fine words! I wonder where you stole them.*"

CHAPTER XXIV

Quotations and Studies from Various Authors

Lowell

1. In a small chamber, friendless and unseen,
   Toiled o'er his types one poor, unlearned *young man;*
   The place was dark, unfurnitured, and *mean;*
   Yet there the freedom of a *race* began.

2. O Truth! O Freedom! how are ye still born
   In the rude *stable*, in the *manger* nursed!
   What humble hands unbar those gates of morn
   Through which the splendors of the *New Day* burst!

3. Then to side with Truth is noble when we share her wretched *crust*,
   Ere her cause bring fame and profit, and 'tis *prosperous* to be just.

4. Count me o'er earth's chosen *heroes*, —
   They were souls that stood *alone*.

5. Turn those tracks toward *Past* or Future,
   That make *Plymouth Rock* sublime?

6. New occasions teach new duties; Time makes ancient good *uncouth:*
D.S.
They must upward still, and onward, who would keep abreast of *Truth.*
E.F.

7. Our country claims our fealty; we *grant* it so; but then,
D.O.
Before man made us *citizens*, great nature made us *men.*
H.O. E.O.

8. I have no dread of what
Is called for by the *instinct of mankind;*
H.O.Bo.
Nor think I that God's world will fall apart
Because we tear a *parchment* more or less.
D.S.

STUDY

The First Snow Fall

The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.

Every pine and fir and burdock
Wore ermine too dear for an earl;
And the poorest twig on the elm tree
Was ridged inch deep with pearl.

From sheds new roofed with Carrara
Came chanticleer's muffled crow;
The stiff rails were softened to swan's down;
And still fluttered down the snow.

I stood and watched by the window
The noiseless work of the sky,
And the sudden flurries of snow birds,
Like brown leaves whisking by.

I thought of a mound in sweet Auburn,
  Where a little headstone stood;
How the flakes were folding it gently,
  As did robins the babes in the wood.

Up spoke our own little Mabel,
  Saying, "Father, who makes it snow?"
And I told of the good All-father,
  Who cares for us here below.

Again I looked at the snow fall,
  And I thought of the leaden sky,
That arched o'er our first great sorrow,
  When that mound was heaped so high.

I remembered the gradual patience
  That fell from the cloud like snow,
Flake by flake, healing and hiding
  The scar of our deep-plunged woe.

And again to the child I whispered,
  "The snow that husheth all,—
Darling, the merciful Father
  Alone can make it fall."

Then, with eyes that saw not, I kissed her;
  And she, kissing back, could not know,
That *my* kiss was given to her sister,
  Folded close under the deepening snow.

JAMES RUSSELL LOWELL.

Studies from Bryant

1. So live, that when thy summons comes to join
The innumerable caravan, that moves
To that mysterious realm where each shall take
His chamber in the silent halls of death,
Thou go not like the quarry-slave at night

Scourged to his dungeon; but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one that wraps the drapery of his couch
About him, and lies down to pleasant dreams.

2. Truth, crushed to earth, shall rise again:
The eternal years of God are hers;
But Error, wounded, writhes with pain,
And dies among his worshipers.

3. Stand here by my side, and turn, I pray,
On the lake below, thy gentle eyes;
The clouds hang over it, heavy and gray,
And dark and silent the water lies;
And out of that frozen mist the snow
In wavering flakes begins to flow;
Flake after flake,
They sink in the dark and silent lake.

4. Yet grieve thou not, nor think thy youth is gone,
Nor deem that glorious season e'er could die.
Thy pleasant youth, a little while withdrawn,
Waits on the horizon of a brighter sky;
Waits like the morn, that folds her wings and hides,
Till the slow stars bring back her dawning hour;
Waits, like the vanish'd spring, that slumbering bides
Her own sweet time to waken bud and flower.
There shall he welcome thee, when thou shalt stand
On his bright morning hills, with smiles more sweet
Than when at first he took thee by the hand,
Through the fair earth to lead thy tender feet.
He shall bring back, but brighter, broader still,
Life's early glory to thine eyes again,
Shall clothe thy spirit with new strength, and fill
Thy leaping heart with warmer love than then.

Goldsmith

1. Where'er I roam, *whatever* realms to see,
H.S.
My heart, untravel'd fondly turns to *thee*.
H.F.

2. And wiser he whose sympathetic mind
Exults in all the good of all *mankind*.
H.S.Bo.

3. Press the bashful stranger to his food,
And learn the luxury of doing *good*.
H.O.

4. Oh, then how blind to all that truth requires,
Who think it freedom when a *part aspires*.
H.F.I. E O.

5. Unpractic'd he to fawn, or seek for power
By doctrines fashioned to the varying hour,
For other aims his heart had learned to prize—
More skilled to raise the *wretched* than to rise.
D.—H.O.

6. Truth from his lips prevailed with double sway,
And fools who came to *scoff* remained to *pray*.
H.O.v. H.O.p.

7. Ye friends to truth, ye *statesmen* who survey
H.F.
The rich man's joys increase, the poor's decay—
'Tis yours to judge how *wide the limits* stand
H.S. Bo.
Between a splendid and a happy land.

8. If to the city sped — what waits him there?
To see those joys the sons of *pleasure* know,
H.O.
Extorted from his fellow-creature's *woe*.
-D.O.

Studies from Milton

1. How often from the steep
Of echoing hill, or thicket, have we heard
Celestial voices, to the midnight air,
Sole, or responsive, each to other's note
Singing their great Creator!

2. Beauty is nature's coin, must not be hoarded.
If you let slip time, like a neglected rose
It withers on the stock with languished head.

3. Beauty is excelled by manly grace,
And wisdom, which alone is truly fair.

4. Beauty stands
In the admiration only of weak minds
Led captive; cease to admire, and all her plumes
Fall flat and shrink into a trivial toy;
At every sudden slighting quite abashed.

5. What honor that,
But tedious waste of time, to sit and hear
So many hollow compliments and lies,
Outlandish flatteries?

6. He that has light within his own clear breast
May sit in the center, and enjoy bright day;
But he that hides a dark soul and foul thoughts,
Benighted walks under the mid-day sun:
Himself is his own dungeon.

7. By thy kind pow'r and influencing care,
The various creatures live, and move, and are.

8. He seem'd
For dignity composed, and high exploit;
But all was false and hollow.

A BASHFUL MAN. 114 (*a*)

A Study of Eccentric Types.

9. Man hath his daily work of body or mind
Appointed, which declares his dignity;
While other animals unactive range,
And of their doing God takes no account.

Tennyson

1. Morn, in the white wake of the morning *star*,
E.O.
Came furrowing all the orient into *gold*.
-H.F.-H.O.

2. Pray Heaven for a human *heart*,
E.O.
And let your selfish sorrow *go*.
D.S.

3. In the Spring a livelier iris changes on the burnished dove;
In the Spring a young man's fancy lightly turns to thoughts of *love*.
H.O.

4. Many a night I saw the Pleiades, rising through the mellow *shade*,
-H.O.-E.O.
Glitter like a swarm of fireflies tangled in a *silver braid*.
-E.F.-E.O.

5. Through the shadow of the globe we *sweep* into the younger day:
H.F.
Better fifty years of *Europe* than a cycle of *Cathay*.
E.O. H.B.

6. Many an evening by the waters did we watch the stately ships,
And our spirits rush'd together at the touching of our lips.

7. As the husband is, the wife is: thou art mated with a *clown*,
H.S.
And the grossness of his nature will have weight to drag thee *down*.
D.F.

8. The splendor falls on castle *walls*,
H.O.p.
And snowy *summits* old in story;
E O.
The long light *shakes across* the lakes,
H.S.-H.F.
And the wild cataract *leaps in glory*.
E.O. H.S.

9. Man is man, and master of his *fate*.
E.O.-D.O.

Studies from Lytton

1. Shame is not in the loss of other men's esteem, — it is the loss of our own.

2. My friends — we must confess it — amidst the humors and the follies, the vanities, deceits, and vices that play their part in the Great Comedy of life — it is our own fault if we do not find such natures, though rare and few, as redeem the rest, brightening the shadows that are flung from the form and body of the time with glimpses of the everlasting holiness of truth and love.

3. In the tale of human passion, in the past ages, there is something of interest even in the remoteness of the time. We love to feel within us the bond which unites the most distant eras — men, nations, customs, perish; the affections are immortal! — they are the sympathies which unite the ceaseless generations. The past lives again, when we look upon its emotions — it lives in our own! That which was, ever is! The magician's gift, that revives the dead — that animates the dust of forgotten graves, is not in the author's skill — it is in the heart of the reader!

4. See, my liege — see thro' plots and counterplots —
Thro' gain and loss — thro' glory and disgrace —
Along the plains, where passionate Discord rears
Eternal Babel — still the holy stream
Of human happiness glides on!

5. Oh, what glorious prophets of the future are youth and hope!

6. Our country is less proud than custom, and does not refuse the blood, the heart, the right hand of the poor man.

7. What is past, is past. There is a future left to all men who have the virtue to repent, and the energy to atone.

8. My father died: and I, the peasant born,
Was my own lord. Then did I seek to rise
Out of the prison of my mean estate;
And, with such jewels as the exploring mind
Brings from the caves of knowledge, buy my ransom
From those twin jailers of the daring heart,
Low birth and iron fortune. For thee I grew
A midnight student o'er the dreams of sages.
For thee I sought to borrow from each grace,
And every muse, such attributes as lend
Ideal charms to love. I thought of thee,
And passion taught me poesy — of thee,
And on the painter's canvas grew the life
Of beauty.

9. In the lexicon of youth, which Fate reserves
For a bright manhood, there is no such word
As fail!

10. The mate for beauty
Should be a man, and not a money chest!

Pope

1. The fur that warms a *monarch*, warm'd a *bear*.
H.O. H.S.

2. 'Tis not a *lip*, or *eye*, we beauty call,
H.F.I. Rep.
But the joint force and full result of *all*.

3. Hear how the birds, on every blooming spray,
With joyous music wake the *dawning day*.
H. F.-H.O.

4. We think our fathers fools, so wise *we grow*;
Our wiser *sons*, no doubt, will think *us so*.
H.O. H.S.

5. True, conscious Honor, is to feel no sin,
He's arm'd without that's innocent within;
Be this thy *screen*, and this thy wall of *Brass*.
H.F. D.F.

6. Begone, ye critics, and restrain your *spite*.
D.S.

7. Nature and nature's laws lay hid in *night* —
H.F.p.
God said, "*Let Newton be!*" and all was *light*.
H.O. Bo.H.O.

8. Distrustful sense, with modest caution speaks;
But rattling *nonsense* in *full volleys* breaks.
D.S. Bo.H.O.

9. Be *silent* always when you doubt your *sense*;
H.F.p. H.F.-H.O.
And speak, though *sure*, with seeming diffidence.
H.D.

Studies

1. Those heads, as stomachs, are not sure the best,
Which nauseate all, and nothing can digest.

2. I lose my patience, and I own it too,
When works are censured, not as bad, but new.

3. Ah! ne'er so dire a thirst of glory boast,
Nor in the critic let the man be lost!
Good nature and good sense must ever join:
To err is human; to forgive, divine.

4. Some have at first for wits, then poets passed,
Turn'd critics next, and proved plain fools at last.

5. But you with pleasure own your errors past,
And make each day a critic on the last.

6. Some ne'er advance a judgment of their own,
But catch the spreading notion of the town.

7. Unblemish'd let me live, or die unknown;
O grant an honest fame, or grant me none.

8. Honor and shame from no condition rise;
Act well your part: there all the honor lies.

9. Behold the child, by nature's kindly law,
Pleased with a rattle, tickled with a straw;
Some livelier plaything gives the youth delight,
A little louder, but as empty quite; —
Scarfs, garters, gold, amuse his riper stage,
And beads and prayer-books are the toys of age,
Pleased with this bauble still, as that before,
Till tired, he sleeps, and life can charm no more.

10. Know then thyself, presume not God to scan:
The proper study of mankind is man.

11. Like leaves on trees the race of man is found,
Now green in youth, now withering on the ground:
Another race the following spring supplies;
They fall successive, and successive rise.

Studies from Longfellow

1. The heart
Giveth grace unto *every* art.
Bo. H.O.

2. Thou, too, sail on, O ship of State!
Sail on, O Union, strong and great!
Humanity with all its fears,
With all its hopes of future years,
Is hanging breathless on thy fate!
We know what Master laid thy keel,
What Workmen wrought thy ribs of steel,

Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat
Were shaped the anchors of thy hope!

3. God sent his Singers upon earth
With songs of sadness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again.

4. Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.
And the night shall be filled with music,
And the cares that infest the day,
Shall fold their tent, like the Arabs,
And as silently steal away.

5. Trust no Future, howe'er pleasant;
Let the dead Past bury its dead!
Act, — act in the living Present!
Heart within, and God o'erhead!

6. Somewhat back from the village street
Stands the old-fashioned country seat
Across its antique portico
Tall poplar trees their shadows throw;
And from its station in the hall
An ancient timepiece says to all, —
"Forever — never!
Never — forever!"

7. Never here, forever there,
Where all parting, pain, and care,
And death, and time shall disappear, —
Forever there, but never here!

The horologe of Eternity
Sayeth this incessantly, —
"Forever — never!
Never — forever!"

8. Were a star quenched on high,
For ages would its light,
Still traveling downward from the sky,
Shine on our mortal sight.

So when a great man dies,
For years beyond our ken,
The light he leaves behind him lies
Upon the paths of men.

Charles Mackey

1. Goodness is alone *immortal*;
E.O.
Evil was not made to *last*.
D.S.

2. Lo! the world is *rich* in blessings.
Bo. H.O.

3. The more we *work* the more we *win*.
H.O. C.

4. Standing still is childish folly,
Going backward is a crime:
None should patiently endure
Any ill that he can cure;
Onward! keep the march of Time.
Onward! while a wrong remains
To be conquer'd by the right:
While Oppression lifts a finger
To affront us with his might:
While an error clouds the reason
Of the universal heart,
Or a slave awaits his freedom,
Action is the wise man's part.

5. Old opinions, rags and tatters;
Ye are worn; — ah, quite threadbare!
We must cast you off forever: —
We are wiser than we were:
Never fitting, always cramping,
Letting in the wind and sleet,
Chilling us with rheums and agues,
Or inflaming us with heat.
We have found a mental raiment,
Purer, whiter, to put on.
Old opinions! rags and tatters!
Get you gone! Get you gone!

6. Men of thought! be up and stirring
Night and day:
Sow the seed — withdraw the curtain —
Clear the way!
Men of action, aid and cheer them,
As ye may!
There's a fount about to stream,
There's a light about to beam,
There's a warmth about to glow,
There's a flower about to blow;
There's a midnight blackness changing
Into gray;
Men of thought and men of action,
Clear the way!
Lo! a cloud's about to vanish
From the day;
And a brazen wrong to crumble
Into clay.
Lo! the Right's about to conquer,
Clear the way!

7. And many live, and are rank'd as mad,
And placed in the cold world's ban,
For sending their bright far-seeing souls
Three centuries in the van.

READING FROM HOMER.

A Lesson in Listening.

8. There's a good time coming, boys,
A good time coming:
The pen shall supersede the sword,
And Right, not Might, shall be the lord
In the good time coming.
Worth, not Birth, shall rule mankind,
And be acknowledged stronger;
The proper impulse has been given;—
Wait a little while longer.

> "*These things are not judged of by their number but by their weight.*"

CHAPTER XXV

Miscellaneous Quotations and Studies

1. Applause is the spur of noble minds, the end and aim of *weak ones*.
D.S.
— C. C. COLTON.

2. Shall I ask the brave soldier who fights at my side
In the cause of *mankind*, if our *creeds* agree ?
Bo. H.O. D.S.
— MOORE.

3. Character is higher than *intellect*. . . . A great soul will be strong *to live* as well as to think.
E.O. E.-D.
— EMERSON.

4. Comparisons are *offensive*. — CERVANTES.

5. With one hand he put
A *penny* in the urn of poverty,
D.S.
And with the other took a *shilling out*.
H.S.
— POLLARD.

6. I see the right, and I approve it, too,
Condemn the *wrong*, and yet the wrong pursue.
D.S.o.
— OVID.

7. There is a higher *law* than the constitution.
E.O.
— SEWARD.

8. We may live without poetry, music, and art;
We may live without conscience, and live without heart;
We may live without friends; we may live without books;
But civilized man cannot live without cooks.

He may live without books, — what is knowledge but grieving?
He may live without hope, — what is hope but deceiving?
He may live without love, — what is passion but pining?
But where is the man that can live without dining?

— MEREDITH.

9. I have found you an argument, I am not obliged to find you an understanding. — SAMUEL JOHNSON.

10. The true grandeur of nations is in those qualities which constitute the true greatness of the individual. — SUMNER.

11. Man's inhumanity to man
Makes countless thousands mourn. — BURNS.

12. When a man dies they who survive him ask what property he has left behind. The angel who bends over the dying man asks what good deeds he has sent before him. — KORAN.

13. What the superior man seeks is in himself; what the small man seeks is in others.

14. To judge human character rightly, a man may sometimes have very small experience provided he has a very large heart.

— BULWER-LYTTON.

15. I hope I shall always possess firmness and virtue enough, to maintain, what I consider the most enviable of all titles, the character of an "Honest Man." — GEORGE WASHINGTON.

16. Labor to keep alive in your breast that little spark of celestial fire, called conscience. — GEORGE WASHINGTON.

17. It is in general more profitable to reckon up our defects than to boast of our attainments. — CARLYLE.

18. Our grand business is, not to *see* what lies dimly at a distance, but to *do* what lies clearly at hand. — CARLYLE.

19. Affection is the broadest basis of a good life.

— GEORGE ELIOT.

20. The reward of one duty is the power to fulfil another.
— GEORGE ELIOT.

21. Sweet are the roses of adversity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head. — SHAKESPEARE.

22. Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. — SHAKESPEARE.

23. With malice towards none, with charity for all, with firmness in the right, as God gives us to see the right. — LINCOLN.

24. Many men are mere warehouses of merchandise — the head, the heart, are stuffed with goods. . . . There are apartments in their souls which were once tenanted by taste, and love, and joy, and worship, but they are all deserted now, and the rooms are filled with earthy and material things. — H. W. BEECHER.

25. Trust men, and they will be true to you; treat them greatly, and they will show themselves great. — EMERSON.

26. Breathes there the man, with soul so dead,
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned,
From wandering on a foreign strand!
If such there breathe, go, mark him well;
For him no Minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth, as wish can claim:
Despite those titles, power, and pelf,
The wretch, concentered all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonored, and unsung. — SCOTT.

MY HISTORY LESSONS

And The

BOOKS I HAVE READ

Outline Note-books for Both

FLEXIBLE BOARDS—25 Cents each—BLANK BOOK STYLE

These two new *notebooks* are a new device that make possible the keeping of a *systematic*, *uniform*, *concise* and *complete* record of one's history lessons and of the books one reads. They will be eminently serviceable for recording the data of history lessons, or for recalling impressions of books read; and will be peculiarly practicable for teachers—to place in the hands of students for recording and preserving unpretentious analyses of the studies in history, or of books read in class and in general reading. These two *notebooks* embody an original device. The many advantages of this really successful and popular device are:

It enables teachers to keep track of home work and to secure uniformity throughout the school
It is logical. It is pedagogical
It is simple, concise, complete
It economizes time and labor
It develops thought, attention, discrimination
It provides permanent data
It assists the memory
It will develop the critical faculties
It encourages self-activity, self-direction
It encourages systematic habits and neatness
It is inexpensive

The few well-arranged headings are so simple and obvious that the teacher can tell *at a glance* whether the pupils' history study or prescribed book-reading has been done attentively, intelligently and thoroughly. 'Tis a teachers' *boon*, simply as a teachers' *time-saver!*

HINDS, NOBLE & ELDREDGE, Publishers of

How To Study Literature, 75 cents
Smyth's American Literature, 90 cents
Trimble's Handbook Eng. and Amer. Literature, $1.30

31-33-35 West 15th Street New York City

Songs of All the Colleges. *New ed. contains the Boola! A welcome gift in any home!* Everyone likes a college song, and this book is an ideal gift to place on the piano for one's friends to enjoy, even though one sings not himself. *Words and music throughout.* $1.50.

New edition with 104 songs added for 67 other colleges. Over seventy college presidents have purchased this volume to have at their homes, for the students on social occasions. *Fourteen editions* have gone into many *thousands* of *homes.* If you have a piano *but do not play*, the PIANOLA and other "piano-players" *will play many of these songs* for you and your friends to sing.

Compiled by college men, endorsed by college presidents, 'rah-'rah'd by college students, brothered by college alumni, sistered by college alumnæ, adopted and programed by college glee clubs everywhere; by local clubs, choral societies, and singing classes. Contains all the dear old familiar songs, as well as the popular new songs typical of *alma mater* in colleges east, west, south, north. Many old favorite *tunes* with new catchy, up-to-date *words*—serious, sentimental, humorous; also the *'rah, 'rah* kind.

Songs of the Western Colleges. Durable cloth binding, $1.25.

Songs of the Eastern Colleges. Novel, durable cloth, $1.25.

These two books present an ideally complete portrayal of the musical and social side, the joyous side, of the student life. Plenty of the old favorites of *all* colleges, while crowded with *the* new songs.

To own *all three* above books is to possess the most complete, the most adequate illustration ever attempted of this phase of the genius, the spirit of Young America.

New Songs for College Glee Clubs. Paper. 50 cents. Twenty humorous hits, besides others, sentimental and serious. Not a selection but has been sung by some glee club locally to the delight of an "encoring audience."

Glee Club leaders will appreciate a collection every piece in which, by the severe test of both rehearsal and concert, is *right*—the musical notation, the harmony of the voice parts, the syllabification, the rhythm, the rhyme, the instrumentation, and last but not least with audiences, the *catchonativeness.*

New Songs for Male Quartets. Paper, 50 Cents. Uniform in style with *New Songs for College Glee Clubs.* Contains thirty absolutely new part songs for male voices. Every number will be found valuable, not only for quartet use, but also for male choruses. The songs are both grave and gay, and a few pages are devoted to sacred selections, suitable for male choirs. Every male quartet will find this book both useful and popular.

College Men's 3-Minute Declamations. Up-to-date selections from live men like Chauncey Depew, Hewitt, Gladstone, Cleveland, Presidents Eliot (Harvard), and Carter (Williams), and others. New material with vitality in it for prize speaking. *Very popular. Eighth edition.* $1.00.

College Maids' 3-Minute Readings. Up-to-date recitations from living men and women. On the plan of the popular College Men's 3-minute Declamations, and on the same high plane. *4th edition.* $1.00.

Pieces for Prize Speaking Contests. *Volume I.* Over one hundred pieces that have *actually taken prizes* in prize speaking contests. *Successful.* $1.25.

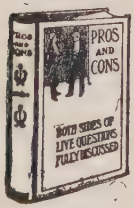
Pieces for Prize Speaking Contests. *Volume II.* $1.25.

Pieces for Every Occasion. Including "special days." Something new, $1.25.

Handy Pieces to Speak. *Single pieces and dialogues.* Primary, 20 cts.; Intermediate, 20 cts.; Advanced, 20 cts. *All three for 50 cts.* On separate cards. 108 selections in all.

Acme Declamation Book. *Single pieces and dialogues.* For boys and girls of all ages; all occasions. Paper, 30 cts.; cloth, 50 cts. *Many editions sold.*

Pros and Cons. Complete debates of the affirmative and negative of the stirring questions of the day. *A decided hit.* This is another book invaluable not only to high-school and college students, but also to every other person who aspires to converse engagingly on the topics of the day. Our foreign policy, the currency, the tariff, immigration, high license, woman suffrage, penny postage, transportation, trusts, department stores, municipal ownership of franchises, government control of telegraph.



Both sides of these and *many other questions* completely debated. Directions for *organizing* and *conducting* debating society, with *by-laws and parliamentary rules.* No other book like it. $1.50.

The Best American Orations of To-day. $1.25. *New.*

The *best thoughts* of the *best Americans*—men who are *most prominent* in our affairs, and who stand as the *highest types of honesty, intelligence* and *useful citizenship*. Mostly selected by the authors themselves. They deal with our present problems.

How to Attract and Hold an Audience. Every clergyman, every lawyer, every teacher, every man or woman occupying an official position, every citizen and every youth who is likely ever to have occasion in committee, or in public, to enlist the interest, to attract and hold the attention of one or more hearers, and *convince* them—every person who ever has to, or is likely to have to "speak" to one or more listeners will find in our new book a clear, concise, *complete* handbook which will enable him to *succeed! 4th edition.* **$1.00.**

Commencement Parts. "Efforts" for all occasions. **$1.50.**

Contains *models* of the salutatory, the valedictory, orations, class poems, class songs, class mottoes, class will, ivy poem and song, Dux's speech; essays and addresses for flag day, the seasons, national and other holidays; after-dinner speeches and responses to toasts. Also *models* for occasional addresses—social, educational, political, religious. Also models for *superintendents'* and *principals'* addresses to graduating class, debating team, educational conference; on dedication of school building, public building, library; for holidays, festival days, and scores of social and other occasions. Also themes for essays, and lists of *subjects* for orations, essays, toasts.

Readings from the Popular Novels. $1.25. *New.*

Public reading has fallen into disrepute among people of refinement, because many readers insist on presenting selections which in no way come up to the standards of good literature. To better the quality of work on the platform and in the class room, is the design of this book.

New Dialogues and Plays. Life-like episodes from popular authors like Stevenson, Crawford, Mark Twain, Dickens, Scott, in the form of simple plays, with every detail explained as to dress, make-up, utensils, furniture, etc. For schoolroom or parlor. **$1.50.**

A Southern Speaker. Selections from the orations, addresses, and writings of the best known Southern orators, Southern statesmen and authors. **$1.00.**

Books I Have Read. A blank Book-Record containing questions to be answered by the pupil. There is one set of questions for Fiction and the Drama, another set for the Essay, still another for Lyric Poetry. The answers to the questions will show the teacher at a glance whether the pupil has read the books carefully and intelligently. **25 cents. Class supplies 20 cents.**

Reading. A Well-Planned Course. $1.00. By Caroline B. Le Row, compiler of "Pieces for Every Occasion." There has long been wanted a book of *new selections* for classes, with lessons on the art of reading.

How to Use the Voice in Reading and Speaking. By Ed. Amherst Ott, head of the School of Oratory, Drake University. Suitable for class work. **$1.25.**

How to Gesture. By Professor Ott. *Revised ed.* **$1.00.**

Above two books by Professor Ott are used as textbooks in theological schools, law schools, as well as schools of oratory.

Ten Weeks' Course in Elocution. With numerous selections for illustration and practice. **$1.25.**

Fenno's Science and Art of Elocution. *Standard.* **$1.25.**

The Worth of Words. By Ralcy Husted Bell. (*Library Edition,* $1.25.) School Edition, **75 cents.**

Likes and Opposites. Synonyms and Opposites. To have at one's command a variety of equivalent words and their opposites is to possess an incalculable advantage both in writing and speaking. **50 cents.**

Letter Writing. Rules for correct correspondence. **75 cts.**

Punctuation Mastered in Twelve Lessons. Paper. **25 cents.**

Punctuation. Hinds & Noble's new Manual. Paper, **25 cents.**

New Speller. Hinds & Noble's new graded list of 5,000 words which one *must* know how to spell. *Useful.* **25c.**

Bad English. Humiliating "breaks" corrected. Paper. **30 cents.**

Common Errors in Writing and Speaking. **50 cents.** Invaluable *vade mecum.*

Composition Writing Made Easy. *Very successful.* Five grades, viz.: A, B, C, D, E, **20 cents** *each.* All five for **75 cents.** *Arranged on separate cards.*

1000 Composition Subjects. Paper. **25 cents.**

Orthography and Orthoepy. By Isaac W. Clinger. Adapted for class use. Boards. **50 cents.**

Complete Class Record-Book. Hinds & Noble's new register, with several new and very useful features. *Twenty weeks.* Arranged by John J. Quinn. **50 cents.**

Smith's New Class Register. Long the Standard. **50 cts.**

Manual Training Class Register. By J. J. Quinn. **75c.**

Smith's New Astronomy. Illus. Quarto. Boards. **90 cts.**

Coon's Civil Government. For N. Y. State. **75 cents.**

Constitution of U. S. in Eng., Ger., Fr. Pa. 25c. Clo. 50c.

The Science of Study. By James G. Moore. $1.00. *New.*

School Management. By Dr. Levi Seeley. $1.25. *New.*

The Foundations of Education. By Dr. Levi Seeley, author of "History of Education." In this book the author, an able teacher and superintendent of long experience, recounts from his experience for the benefit of teachers, those very many things, the avoiding which or the doing which, as the case may be, makes for failure or success accordingly. $1.00. *Recent.*

Gordy's A Broader Elementary Education. By the author of New Psychology, $1.25. *Questions on each chapter.*

Gordy's New Psychology. Familiar talks to teachers and parents on how to observe the child-mind. *Questions on each Lesson.* $1.25. *37th thousand!*

Methods of Teaching Gymnastics. *Anderson.* $1.25.

Best Methods of Teaching in Country Schools. $1.25.

200 Lessons Outlined in Arithmetic, Geography, Grammar, United States History, Physiology. *A splendid help for busy, time-pressed teachers.* $1.25.

Mistakes of Teachers corrected by common sense (the famous *Preston Papers*). Solves difficulties not explained in textbooks, which daily perplex the conscientious teacher. *New Enlarged Edition—fourth large printing.* A veritable hit. $1.00.

Page's Theory and Practice of Teaching. With Questions and Answers. Paper, 50c. Cloth, $1. *The teachers' standby.*

Roark's Outline of Pedagogy. A Working Manual. Aptly and briefly described as an indispensable tool for "teachers in the trenches." Interleaved for notes. **75 cents.**

Stout's Manual of Psychology. Introduced in its first year into more than fourscore of colleges and universities in this country and in Canada. $1.50.

Stout's Groundwork of Psychology. $1.25. *New.*

The Perceptionalist. Hamilton's Mental Science. By special typographical arrangement adapted to either a longer or shorter course. $2.00.

Mackenzie's Manual of Ethics. The most successful text-book on ethics ever published. Adopted and used in over two hundred Colleges, Universities and Normal Schools. *New, Fourth Edition.* $1.50.

Continental Copy Books. Numbers 1 to 7. 75 cents *dozen.*

The Man Who Pleases and Woman Who Charms. 75c.
The points of conduct and the marks of breeding that spell *s u c c e s s*—social and business *success.*

How to Become Quick at Figures. Enlarged Edition. **$1.00.**

How to Prepare for a Civil Service Examination, with recent *Examination Questions and the Answers.* Cloth, 560 pages. **$2.00.**
Abridged Edition, without *Questions and Answers.* Paper, **50 cents.**

Craig's Common School Questions, *with Answers.* Enlarged Edition. **$1.50.**

Henry's High School Questions, *with Answers.* **$1.50.**

Sherrill's New Normal Questions, *with Answers.* **$1.50.**

Quizzism and Its Key (Southwick.) **$1.00.**

1001 Questions and Answers Series. *Eleven Volumes,* until recently published by THE B. B. CO., *each* **50 cts.**
Theory and Practice Teaching. *Revised.*
United States History. *Revised.*
General History. *Revised.*
Geography. *Revised.*
English Grammar. *Revised.*
Reading and Orthography. *Revised.*
Physiology and Hygiene. *Revised.*
Botany. *New.*
Natural Philosophy. *New.*
Arithmetic. *Revised.*
Test Examples in Arith., with Answers. *Revised.*

Moritz's 1000 Questions. For Entrance Exam. N. Y. High Schools, College of City of N. Y., St. Francis Xavier College, West Point, Annapolis, and Civil Service. Paper. **30 cents.** *Answers, 50 cents.*

Recent Entrance Examination Questions. For the College of the City of New York, St. Francis Xavier College, Columbia College, the High Schools, Regents' Examinations, West Point, Annapolis, the Civil Service. Paper. **30 cts.** *Answers, 50 cents.*

20th Century Educational Problems. By President Millar of Hendrix College. *A timely discussion.* **$1.00.**

Henry's Normal U. S. History. **$1.00.**

How to Study Literature. A novel, a poem, a history, a biography, a drama, an oration, a sermon, or any other literary production, if read or studied as this book tells one how to read and study, becomes a subject which one can converse or write about in a thoroughly intelligent way. Enables you to *talk about* a book as if you had really *sized it up*. Just the thing for literary societies, reading circles, teacher, pupil; also for anyone who desires to retain a symmetrical impression of the books he reads. *Eight editions in first ten months. New.* 75 cents.

Rhetoric. *A new textbook.* By M. L. Radford. $1.00.

Who's Who in Mythology? 1000 *mythological* characters briefly described. Identifies and locates *instanter* every god and goddess, hero and myth that are likely to be broached either in conversation, sermon, song, drama, painting or statuary. 75 cents.

Who's Who in History? 1000 *classical* characters and allusions briefly explained. Locates the places, identifies the persons, describes the things, which are constantly alluded to in literature, on the rostrum, in sermons, paintings, sculpture, conversation. 75 cents.

What Shall I Do? 50 profitable occupations. $1.00.

Going to College. Says *The Evangelist:* "Glows with the enthusiasm of a high ideal. We wish it could be in the library of every high school, seminary, and academy in the land." *Inspiring!* 50 cents.

Nature Study Lessons. Forty simple lessons from Nature, adapted for use in primary, intermediate, and grammar grades. 75 cents.

Lessons on Practical Subjects. Of public interest. 50 cents.

The Scholar's A B C of Electricity. Can you explain the simple phenomena of electricity? Do you hate to appear ignorant of the very simplest facts regarding the telephone, the telegraph, the electric light, the dynamo, the trolley? This book states the facts in clear words devoid of technicalities. 50 cents.

Lessons on Manners. Mrs. Dewey. 75 cents.

Lessons on Morals. Mrs. Dewey. 75 cents.

The Virtues and their Reasons. Every-day ethics for school and home. Guide for parent and teacher. $1.00.

Character Building. Inspiring suggestions. $1.00.

Bookkeeping Blanks at *30 cents per set.* Five blank books to the set. Adapted for use with any text-books —Elem., Practical, or Com. School. *Used everywhere.*

Bookkeeping and Science of Accounts. *Robertson.* $1.20.

Dictionaries: The Classic Series. Half morocco. Especially planned for students and teachers in colleges and high schools. Up to the times in point of contents, authoritative while modern as regards scholarship, instantly accessible in respect to arrangement, of best quality as to typography and paper, and in a binding at once elegant and durable. 8x5½ in.

French-English and English-French Dictionary, 1122 pages. **$2.00.**

German-English and English-German Dictionary. 1112 pages. **$2.00.**

Latin-English and English-Latin Dictionary, 941 pages. **$2.00.**

Greek-English and English-Greek Dictionary, 1056 pages. **$2.00.**

English-Greek Dictionary. Price **$1.00.**

Dictionaries: The Handy Series. "Scholarship modern and accurate; and really beautiful print." *Pocket Edition.*

Spanish-English and Eng.-Span., 474 pages. **$1.00.**

Italian-English and Eng.-Ital., 428 pages. **$1.00.**

New Testament Lexicon. *Entirely new and up-to-date. With a fine presentation of the Synonyms of the Greek Testament.* **$1.00.**

Liddell & Scott's Abridged Greek Lexicon. With new Appendix of Proper and Geographical names. **$1.20.**

White's Latin-English Dictionary. $1.20.

White's English-Latin Dictionary. $1.20.

White's Latin-English and Eng.-Lat. Dictionary. $2.25.

Casserly's Latin Prosody. New Edition. **60 cents.**

Brooks' Historia Sacra, with First Latin Lessons. Revised, *with Vocabulary*, Price **50 cts.** This justly popular volume besides the Epitome Historiæ Sacræ, the Notes, and the Vocabulary, contains 100 pages of elementary Latin Lessons, enabling the teacher to carry the pupil quickly and in easy steps over the ground preparatory to the Epitome Historiæ Sacræ.

Brooks' First Lessons in Greek, *with Lexicon.* Revised Edition. Covering sufficient ground to enable the student to read the New Testament in the Greek. **50c.**

Brooks' New Virgil's Aeneid, *with Lexicon.* Revised. Notes, Metrical Index, Map. *With Questions.* **$1.50.**

Brooks' New Ovid's Metamorphoses, *with Lexicon.* **Expurgated for mixed classes.** With *Questions.* **$1.50.**

Handy Literal Translations. Cloth, *pocket*. 50 cts. per vol.

"To one who is reading the Classics, a literal translation is a convenient and legitimate help: every well informed person will read the Classics either in the original or in a translation."

Ninety-one volumes, viz.: (*Interlinears* other page).

Cæsar's Gallic War. *The Seven Books.* (For *Book I* translated *and* completely *parsed*, see other page.)
Cæsar's *Civil* War.
Catullus.
Cicero's Brutus.
Cicero's Defense of Roscius.
Cicero De Officiis.
Cicero On Old Age and Friendship.
Cicero On Oratory.
Cicero On The Nature of The Gods.
Cicero's Orations. *Four vs. Catiline, and others.* (For Orations I, II, translated *and parsed*, see other page.)
Cicero's Select Letters, *two volumes.*
Cicero's Tusculan Disputations.
Cornelius Nepos, *complete.*
Eutropius.
Horace, *complete.*
Juvenal's Satires, *complete.*
Livy, Books I and II.
Livy, Books XXI and XXII.
Lucretius, *in preparation.*
Martial's Epigrams (*paper*).
Ovid's Metamorphoses, *complete in two volumes.*
Phædrus' Fables.
Plautus' Captivi, and Mostellaria.
Plautus' Pseudolus, and Miles Gloriosus.
Plautus' Trinummus, and Menæchmi.
Pliny's Select Letters, *complete in two volumes.*
Quintilian, Books X and XII.
Roman Life in Latin Prose and Verse.
Sallust's Catiline, and the Jugurthine War.
Seneca On Benefits.
Tacitus' Annals, *the First Six Books.*
Tacitus' Germany and Agricola.
Tacitus On Oratory.
Terence: Andria, Adelphi and Phormio.
Terence: Heautontimorumenos.
Virgil's Æneid, *the First Six Books.* (For *Book I* translated *and* completely *scanned* and *parsed*, see other page.)
Virgil's Eclogues and Georgics.
Viri Romæ.
Æschines Against Ctesiphon.
Æschylus' Prometheus Bound; Seven vs. Thebes.
Æschylus' Agamemnon.
Aristophanes' Clouds.
Aristophanes' Birds, and Frogs.
Demosthenes On the Crown.
Demosthenes' Olynthiacs and Philippics.
Euripides' Alcestis, and Electra.
Euripides' Bacchantes, and Hercules Furens.
Euripides' Hecuba and Andromache.
Euripides' Iphigenia In Aulis, In Tauris,
Euripides' Medea.
Herodotus, Books VI and VII.
Herodotus, Book VIII.

Homer's Odyssey, *the First Twelve Books.*
Homer's Iliad, *the First Six Books.*
Isocrates' Panegyric, *in preparation.*
Lucian's Select Dialogues, *two volumes.* ***Enlarged edition.***
Lysias' Orations. *The only Translation extant.*
Plato's Apology, Crito, and Phædo.
Plato's Gorgias.
Plato's Laches (*paper*).
Plato's Plotagoras, and Euthyphron.
Plato's Republic.
Sophocles' Œdipus Tyrannus, Electra, and Antigone.
Sophocles' Œdipus Goloneus.
Thucydides, *complete in two volumes.*
Xenophon's Anabasis, *the first four books.* (*Book I*, translated *and* completely parsed, *in prep.* See other page.)
Xenophon's Cyropædia, *complete in two volumes.*
Xenophon's Hellenica, and Symposium (The Banquet).
Xenophon's Memorabilia, *complete.*

Freytag's Die Journalisten. *Revised.*
Goethe's Egmont.
Goethe's Faust.
Goethe's Hermann and Dorothea.
Goethe's Iphigenia in Tauris.
Lessing's Minna von Barnhelm.
Lessing's Nathan The Wise.
Lessing's Emilia Galotti.
Schiller's Ballads.
Schiller's Der Neffe als Onkel.
Schiller's Maid of Orleans.
Schiller's Maria Stuart.
Schiller's Wallenstein's Death.
Schiller's Wallenstein's Camp.
Schiller's William Tell.
Storm's Immensee.
Corneille's The Cid.
Feuillet's Romance of a Poor Young Man.
Racine's Athalie.

Completely Parsed Caesar, Virgil, Cicero, etc., *other page.*

Beginners' Caesar. H. D. Cannon. 75 cents. *Enlarged.*

Shortest Road to Caesar. Successful elem'y method. 75c.

Caesar's Idioms. Complete, with Eng. equivalents. Pap. 25c.

Cicero's Idioms. As found in "Cicero's Orations." Pap. 25c.

Beginners' Latin Book. Hoch & Bert's. Many improvements over other books for beginners, one being the diagram to illustrate conditional sentences. $1.00.

Beginners' Greek Book. I. F. Frisbee. Complete in itself. Applies the principles of correct teaching to the preparation (in one year) for reading Xenophon's Anabasis. *Fully tested in many schools.* $1.25.

German Texts. With *footnotes* and **Vocabulary:** W. Tell, Jungfrau v. Orleans, Maria Stuart, Neffe als Onkel, Minna v. Barnhelm, Nathan der Weise, Emilia Galotti, Herm. und Dorothea. *Eight vols.*, 50 cts. *each.*

Ideophontc Texts. Wilhelm Tell, Act I. $1.00.

Interlinear Translations. Classic Series. Cloth. **20 volumes.** **$1.50** per volume.

Cæsar's Gallic War. *Five Books.*
Same, Book I, Completely Parsed. *See below.*
Cicero's Orations. *Enlarged Edition.*
Same, Oration I, Completely Parsed. *See below.*
Same, Oration II, Completely Parsed. *See below.*
Cicero on Old Age and Friendship.
Cornelius Nepos.
Horace, *complete.*
Livy. Books XXI and XXII.
Ovid's Metamorphoses, *complete.*
Sallust's Catiline, and Jugurthine War.
Virgil's Æneid. *First Six Books, Revised.*
Virgil's Æneid. *Complete, the Twelve Books.*
Æneid, Book I, Completely Parsed, Scanned. *See below.*
Virgil's Eclogues, Georgics *and Last 6 Books Æneid.*
Xenophon's Anabasis.
Xenophon's Memorabilia.
Homer's Iliad, *First Six Books, Revised.*
Demosthenes On The Crown.
New Testament, *Without Notes;* complete ed. below.

Completely Parsed Caesar. Book I. Each page bears *interlinear* translation, *literal* translation, parsing, grammatical references. The *long vowels* are indicated throughout, both in the Latin text part, and in the parsing. *All at a glance without turning a leaf.* An ideal aid, compact, complete, unique. **$1.50.**

Completely Scanned-Parsed Vergil's Aeneid Bk. I. Identical in plan, scope, and arrangement with the *Parsed Cæsar*, while being *scanned* as well as *parsed.* **$1.50.**

Completely Parsed Cicero, I. The First Oration against Catiline. Same plan and scope as *Parsed Cæsar.* **$1.50.**

Completely Parsed Cicero, II. The Second Oration against Catiline. Same plan as above. **$1.50.**

Completely Parsed Xenophon's Anab., I. $1.50. *In prep.*

New Testament with Notes, and Lexicon. *Interlinear Greek-Eng., with King James Version in the margins.* New edition with finely discriminating presentation of the Synonyms of the Greek Testament. *Cloth,* $4; *half leather,* $5; *Divinity Circuit,* $6.

Old Testament, Vol. I. Genesis and Exodus. *Interlinear Hebrew-Eng., with Notes; King James Version and Revised Version in margins; and with Hebrew alphabet and Tables of the Hebrew verb.* Cloth, $4: half leather, $5; Divinity Circuit, $6.00.

Hinds & Noble's Hebrew Grammar. $1.00.

Instantaneous Arbitrator. *Howe's Parliamentary Usage.* In this book, by an ingenious *visual* arrangement, the chairman, the speaker, the member who next has the floor, or any one else, has *before his eyes* a complete view of *every rule* needed in the conduct of any meeting. *All* rules, *all* exceptions, *every* procedure *instantly* accessible. *Everything in sight.* Does not have to be carried in the hand to and from meeting, but *slips easily into and out of the pocket.* Exactly suited to *women's clubs*, too, being used and recommended by officers of the *General Federation*, and the *W. C. T. U.* **50 c.**

New Parliamentary Manual. By Edmond Palmer, A. B., member of the Chicago Bar. Improves upon other parliamentary works by determining the *reasons* the *logic*, of the rules; and by *accompanying* the *rules* with the *reasons* for them, thus easily and lastingly fixing them in the memory. Again by clothing the rules in simple lucid English, and by arranging them according to their importance in simple lucid sequence, any man or *woman* of ordinary intelligence, any boy or *girl*, is enabled to master them and actually to *conduct a meeting* without uproar, without delays, without confusion, or even friction. **75 cents.**

This Manual (*75 cents*), giving the *reasons*, along with Howe's Handbook (*50 cents*), giving *all the rules at a glance* by means of a clever bird's-eye device, together provide an absolutely complete and perfect equipment. *The two books for* ONE DOLLAR *if ordered at one time.*

How to Organize and Conduct a Meeting. 75 cents.

Character: A Moral Text Book. By Henry Varnum. **$1.50.** For the use of teachers and parents in training youth in the principles of conduct. *An aid to self culture.* Not an essay, not an elaborated treatise by the author, but a systematic grouping of the accumulated teachings of all times, assembled from many sources in many lands, and formulating those precepts which experience has rightly designated as the wisdom of the ages—a mirror wherein one may compare his own character with what the wisdom of the world declares is a perfect man. A book for both the young and the old. Over 400 pages, *with complete index* to page and paragraph of every character-trait, precept, epigram, topic, and text. Says Dr. Marden, editor of "SUCCESS": "*You have certainly covered about the whole field of ethics and morals.*"

CONTENTS OF

"PIECES FOR EVERY OCCASION."

Miscellaneous.

TITLE	AUTHOR
A Battle,	*Charles Sumner,*
After Vacation,	. . . . .
A Good Name,	*Joel Hawes,*
Americanism,	*Henry Cabot Lodge,*
As Thy Day Thy Strength Shall Be,	. . . . .
A Strange Experience,	*Josephine Pollard,*
A Swedish Poem,	. . . . .
At Graduating Time,	. . . . .
A Turkish Tradition,	. . . . .
Before Vicksburg,	. . . . .
Beside the Railway Track,	. . . . .
Commencement Day,	*W. D. Potter,*
Compromise of Principle,	*Henry Ward Beecher,*
Employ Your Own Intellect,	. . . . .
Failed,	*Phillips Thompson,*
Flattering Grandma,	. . . . .
Forward,	*Susan Coolidge,*
Getting the Right Start,	*Joseph Gilbert Holland,*
Glimpses into Cloudland,	*H. W. Longfellow,*
How the Ransom Was Paid,	. . . . .
"I Will Help You,"	*Wolstan Dixey,*
Manhood,	*George K. Morris,*
Means of Acquiring Distinction,	*Sydney Smith,*
Mind Your Business,	*Wolstan Dixey,*
National Progress,	*William McKinley,*
Only a Little,	*Dora Goodale,*
Only a Little Thing,	*Mrs. M. P. Handy,*
Only in Dreams,	*Joseph Gilbert Holland,*
Our Country,	*Epes Sargent,*
Some Old School Books,	. . . . .
Sparrows,	*Adeline D. T. Whitney,*
The Amen of the Rocks,	*Christian Gilbert,*
The American Constitution,	*Alexander Hamilton,*
The Angel of Dawn,	*J. S. Cutler,*
The Barbarous Chief,	*Ella Wheeler Wilcox,*
The Beautiful in Creation,	*Timothy Dwight,*
The Coast-Guard,	*Emily Huntington Miller,*
The Daily Task,	*Marianne Farringham,*
The Demon on the Roof,	*Josephine Pollard,*

Miscellaneous—*Continued.*

TITLE	AUTHOR
The Drawbridge Keeper,	*Henry Abbey,*
The Friend of My Heart,	
The Inquiry,	*Charles Mackay,*
The Light-house,	
The Little Grave,	
The Little Messenger of Love,	
The Monk's Vision,	
The Old Stone Basin,	*Susan Coolidge,*
The People's Holidays,	*Marianne Farningham,*
The Permanence of Grant's Fame,	*James G. Blaine,*
The Silver Bird's Nest,	
The Southern Soldier,	*Henry W. Grady,*
The Unconscious Greatness of Stonewall Jackson,	*Moses D. Hodges, D. D.,*
The University the Training Camp of the Future,	*Henry W. Grady,*
Things to Remember,	
True Heroism,	
True Liberty,	*F. W. Robertson,*
True Patriotism is Unselfish,	*George William Curtis,*
"Wash Dolly up Like That,"	*Eleanor Kirk Ames,*
What of That?	
"What's the Lesson for To-day?	
When Grandpa Was a Little Boy,	*Malcolm Douglas,*

Concert Recitations.

Cavalry Song,	*Edmund C. Stedman,*
Songs of the Seasons,	*Meta E. B. Thorne,*
Song of the Steamer Engine,	*C. B. LeRow,*
Summer Storm,	*James Russell Lowell,*
The Cataract of Lodore,	*Robert Southey,*
The Charge at Waterloo,	*Walter Scott,*
The Child on the Judgment Seat,	*E. Charles,*
The Coming of Spring,	*Wilhelm Müller,*
The Death of Our Almanac,	*Henry Ward Beecher,*
The Good Time Coming,	*Charles Mackay,*
The Sorrow of the Sea,	*C. B. A.,*
The Two Glasses,	*C. B. A.,*
Two Epitaphs,	*From the German,*
Who Is It?	

Selections for Musical Accompaniment.

A Winter Song,	*"St. Nicholas,"*
Extract from Hiawatha's Wedding Feast,	*H. W. Longfellow,*
Hope's Song,	*Helen M. Winslow,*
Rock of Ages,	*Ella Maud Moore,*

Selections for Musical Accompaniment—

Continued.

TITLE	AUTHOR
The Angelus,	*Frances L. Mace,*
The Concert Rehearsal,	*Wolstan Dixey,*
The Sunrise Never Failed Us Yet,	*Celia Thaxter,*

Poets' Birthdays.

William Cullen Bryant.

A Bryant Alphabet,	*Compiler,*
Extract concerning Bryant,	*Rev. Henry W. Bellows,*
" " "	*John Bigelow,*
" " "	*George William Curtis,*
" " "	*Edwin P. Whipple,*
Green River,	*William Cullen Bryant,*
The Hurricane,	" " "
The Night Journey of a River,	" " "
The Third of November,	" " "
The Violet,	" " "
To William Cullen Bryant,	*Fitz-Greene Halleck,*

Ralph Waldo Emerson.

Art,	*Ralph Waldo Emerson,*
An Emerson Alphabet,	*Compiler,*
Emerson,	*Elizabeth C. Kinney,*
Extract concerning Emerson,	*Rev. C. A. Bartol,*
" " "	*George Willis Cooke,*
" " "	*Oliver Wendell Holmes,*
" " "	*Protap C. Mozoomdar,*
" " "	*Horace E. Scudder,*
" from "Compensation,"	*Ralph Waldo Emerson,*
" " "Works and Days,"	" " "
The Concord Fight,	" " "
The Rhodora,	" " "

Oliver Wendell Holmes.

A Holmes Alphabet,	*Compiler,*
Extract concerning Holmes,	*George William Curtis,*
" " "	*Charles W. Eliot,*
" " "	*Wm. Sloane Kennedy,*
" " "	*Rev. Ray Palmer,*
" " "	*Frances H. Underwood,*
International Ode,	*Oliver Wendell Holmes,*
James Russell Lowell's Birthday Festival,	" " "
Our Autocrat,	*John Greenleaf Whittier,*
The Two Streams,	*Oliver Wendell Holmes,*
Under the Washington Elm,	" " "

Poets' Birthdays—*Continued.*

TITLE	AUTHOR
HENRY WADSWORTH LONGFELLOW.	
A Longfellow Alphabet,	*Compiler,*
Charles Sumner,	*H. W. Longfellow,*
Extract concerning Longfellow,	*George William Curtis,*
" " "	*Rev. O. B. Frothingham,*
" " "	*Rev. M. J. Savage,*
" " "	*Richard H. Stoddard,*
" " "	*John Greenleaf Whittier,*
Henry Wadsworth Longfellow,	*William W. Story,*
Loss and Gain,	*H. W. Longfellow,*
Musings,	" "
The City and the Sea,	" "
JAMES RUSSELL LOWELL.	
Abraham Lincoln,	*James Russell Lowell,*
A Lowell Alphabet,	*Compiler,*
Extract concerning Lowell,	*David W. Bartlett,*
" " "	*Rev. H. R. Haweis,*
" " "	*"North British Review,"*
" " "	*W. C. Wilkinson,*
" " "	*Frances H. Underwood,*
Freedom,	*James Russell Lowell,*
The First Snowfall,	" " "
To James Russell Lowell,	*Oliver Wendell Holmes,*
Wendell Phillips,	*James Russell Lowell,*
JOHN GREENLEAF WHITTIER.	
A Whittier Alphabet,	*Compiler,*
Extract concerning Whittier,	*John Bright,*
" " "	*Horace E. Scudder,*
" " "	*Richard H. Stoddard,*
" " "	*Frances H. Underwood,*
" " "	*Rev. David A. Wasson,*
The Light that is Felt,	*John Greenleaf Whittier,*
The Moral Warfare,	" " "
To Children of Girard, Pa.,	" " "
John G. Whittier,	*James Russell Lowell,*

Temperance.

It Is Coming,	*M. Florence Mosher,*
The Cry of Personal Liberty,	*Rt. Rev. Bishop Ireland,*
The Great National Scourge,	
The Temperance Pledge,	*Thos. Francis Marshall,*
Water,	
Words of Cheer,	*Thomas H. Barker,*

The Seasons.

TITLE	AUTHOR
An April Day,	*Mrs. Southey,*
An Autumn Day,	*Margaret E. Sangster,*
A Song of Waking,	*Katharine Lee Bates,*
A Summer Day,	. . . .
December,	*Louisa Parsons Hopkins,*
Early Autumn,	*Dart Fairthorne,*
Faded Leaves,	*Alice Cary,*
Frost Work,	*Mary E. Bradley,*
Indian Summer,	*John Greenleaf Whittier,*
January,	*Rosaline E. Jones,*
June,	. . . .
May,	. . . .
November,	*Hartley Coleridge,*
October,	*William Cullen Bryant,*
September, 1815,	*William Wordsworth,*
Talking in Their Sleep,	*Edith M. Thomas,*
The Spring,	*Mary Howitt,*
The Voice of Spring,	*Mrs. Hemans,*
Winter,	*Robert Southey,*

Flowers.

A Bunch of Cowslips,	. . . .
A September Violet,	. . . .
Chrysanthemums,	*Mrs. Mary E. Dodge.*
Daffodils,	*Robert Herrick,*
Ferns,	. . .
Flower Dreams,	. . .
Golden Rod,	*Lucy Larcom,*
No Flowers,	. . .
Oh, Golden Rod,	*W. L. Jaquith,*
Ragged Sailors,	. . .
Roses,	. . .
Sweet Peas,	. . .
The Daisy,	*John Mason Good,*
The Golden Flower,	*Oliver Wendell Holmes,*
The Message of the Snow-Drop,	. . . .
The Trailing Arbutus,	*John Greenleaf Whittier,*
The Wild Violet,	*Hannah F. Gould,*
To the Dandelion,	*James Russell Lowell,*

Lincoln's Birthday.

Abraham Lincoln,	*James A. Garfield,*
Abraham Lincoln's Place in History,	*Bishop John P. Newman,*
Abraham Lincoln, the Martyr,	*Henry Ward Beecher,*

Lincoln's Birthday—*Continued.*

TITLE	AUTHOR
Address of Abraham Lincoln,	
Lincoln,	
Lincoln's Birthday,	*Ida Vose Woodbury,*
The Religious Character of President Lincoln,	*Rev. P. D. Gurley, D. D.*

Washington's Birthday.

Crown Our Washington,	*Hezekiah Butterworth,*
George Washington,	
Original Maxims of George Washington,	
Our Washington,	*Eliza W. Durbin,*
The Birthday of Washington,	*Rufus Choate,*
The Character of Washington,	*Henry Cabot Lodge,*
The Faith of Washington,	*Frederic R. Coudert,*
The Memory of Washington,	*E. Everett,*
The Twenty-second of February,	*William Cullen Bryant,*
The Unselfishness of Washington,	*Robert Treat Paine,*
The Washington Monument,	*Robert C. Winthrop,*
Washington,	
Washington a Model for Youth,	*Timothy Dwight,*
Washington's Birthday,	*Margaret E. Sangster,*
Washington's Fame,	*Asher Robbins,*
Washington's Training,	*Charles W. Upham,*

Arbor Day.

Arbor Day History,	*K. G. Wells,*
Every-day Botany,	*Katherine H. Perry,*
Song of Arbor Day,	*Sarah J. Pettinos,*
Song of the Maple,	*R. M. Streeter,*
Plant a Tree,	*Lucy Larcom,*
The Cedars of Lebanon,	*Letitia E. Landon,*
The Little Brown Seed in the Furrow,	*Ida W. Benham,*
The Pine Tree,	
The Song of the Pine,	*James Buckham,*
The Tree's Choice,	*Grace B. Carter,*
Three Trees,	*Charles H. Crandall,*
What Do We When We Plant the Tree?	*Henry Abbey,*

Decoration Day.

A Ballad of Heroes,	*Austin Dobson,*
Army of the Potomac,	
Between the Graves,	*Harriet Prescott Spofford,*
Decoration Day,	*Wallace Bruce,*
Decoration Hymn,	*William H. Randall,*
Flowers for the Brave,	*Celia Thaxter,*

Decoration Day—*Continued.*

TITLE	AUTHOR
Flowers for the Fallen Heroes,	*E. W. Chapman,*
For Our Dead,	*Clinton Scollard,*
Little Nan,	
Memorial Day,	*Margaret Sidney,*
Ode for Decoration Day,	*Henry Peterson,*
O Martyrs Numberless,	
Our Comrades,	
Our Heroes' Graves,	
Our Honored Heroes,	*S. F. Smith,*
Sleep, Comrades, Sleep,	*H. W. Longfellow,*
The Heroes' Day,	
The Silent Grand Army,	*E. M. H. C.,*
The Soldier's Burial,	*Caroline Norton,*

Flag Day.

No Slave Beneath the Flag,	*George Lansing Taylor*
Ode to the American Flag,	*Joseph Rodman Drake,*
Our Cherished Flag,	*Montgomery,*
Our Flag,	*Henry Ward Beecher,*
"Rally Round the Flag!"	*A. L. Stone,*
The American Flag,	*Henry Ward Beecher,*
The Flag,	*Henry Lynden Flash,*
The Flag of Our Country,	*Robert C. Winthrop,*
The Flower of Liberty,	*Oliver Wendell Holmes,*
The Stars and Stripes,	

July Fourth.

A New National Hymn,	*F. Marion Crawford,*
"Fourth of July,"	*J. Pierpont,*
Freedom's Natal Day,	*Elizabeth M. Griswold,*
The Declaration of Independence,	*John Quincy Adams,*
The Nation's Birthday,	*Mary E. Vandyne,*
The New Liberty Bell,	*H. B. C.,*
The Principles of the Revolution,	*Josiah Quincy,*

Labor Day.

Idleness a Crime,	*Henry B. Carrington,*
Knights of Labor,	*T. V. Powderly,*
Labor,	*Rev. Orville Dewey,*
No Excellence without Labor,	*William Wirt,*
Opportunity to Labor,	*Thomas Brackett Reed,*
The Dignity of Labor,	
Toil,	
Work,	*Thomas Carlyle,*

Thanksgiving.

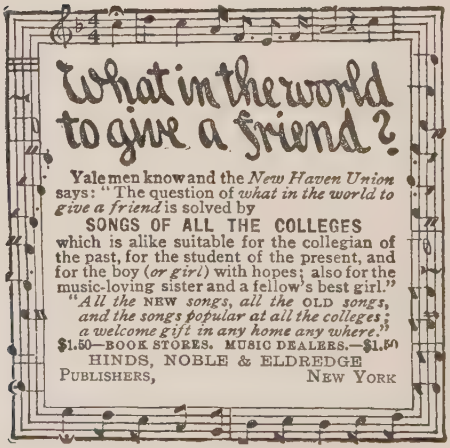
TITLE	AUTHOR
A Thanksgiving Prayer,	
For a Warning,	*C. B. Le Row,*
Give Thanks,	
Harvest Hymn,	*John Greenleaf Whittier*
How the Pilgrims Gave Thanks,	
Our Thanksgiving Accept,	*W. D. Howells,*
Thanksgiving,	
" Among the Greeks,	
" " " Jews,	
" for His House,	*Robert Herrick,*
" Hymn,	
" Ode,	*John Greenleaf Whittier,*
Thanksgivings of Old,	*E. A. Smuller,*
That Things are No Worse, Sire,	*Helen Hunt Jackson,*
The First Boston Thanksgiving—July, 1631,	
The First English Thanksgiving in New York,	
The First National Thanksgiving,	
The First Thankgiving Proclamation Issued by George Washington,	
The Day of Thanksgiving,	*Henry Ward Beecher,*
The Old Thanksgiving Days,	*Ernest W. Shurtleff,*
Washington's Proclamation,	

Christmas.

A Christmas Thought,	*Lucy Larcom,*
" " about Dickens,	*Bertha S. Scranton,*
" Question,	*Rev. Minot J. Savage,*
A Merry Christmas and A Glad New Year,	*George Cooper,*
A Schemer,	*Edgar L. Warren,*
A Secret,	*Mrs. G. M. Howard,*
A Telephone Message,	
Bells of Yule,	*Alfred Tennyson,*
Christmas Bells,	*H. W. Longfellow,*
" in Olden Time,	*Sir Walter Scott,*
" Roses,	*May Riley Smith,*
Ode on Christmas,	*J. E. Clinton,*
Old Christmas,	
"Quite Like a Stocking,"	*Thomas Bailey Aldrich,*
The Day of Days,	
The Christmas Peal,	*Harriet Prescott Spofford,*
The Little Christmas Tree,	*Susan Coolidge,*
The Little Mud-Sparrows,	*Elizabeth Stuart Phelps,*
The Merry Christmas-Time,	*George Arnold,*
The Nativity,	*Louisa Parsons Hopkins,*
The Star in the West,	*Hezekiah Butterworth,*

New Year's.

TITLE	AUTHOR
Address to the New Year,	*Dinah Mulock Craik,*
A New Year,	*Margaret E. Sangster,*
A New Year's Address,	*Edward Brooks,*
A New Year's Guest,	*Eliza F. Moriarty,*
Another Year,	*Thomas O'Hagan,*
Dawn of the Century,	*Anna H. Thorne,*
Grandpa and Bess,	*E. Huntingdon Miller,*
New Year's Day,	
New Year's Resolve,	*Ella Wheeler Wilcox,*
Next Year,	*Nora Perry,*
One More Year,	*A. Norton,*
On the Threshold,	*A. H. Baldwin,*
Ring, Joyful Bells!	*Violet Fuller,*
The Book of the New Year,	
The Child and the Year,	*Celia Thaxter.*
The New Year,	*George Cooper*
The Passing Year,	


What in the world to give a friend?
Yale men know and the New Haven Union says: "The question of what in the world to give a friend is solved by
SONGS OF ALL THE COLLEGES
which is alike suitable for the collegian of the past, for the student of the present, and for the boy (or girl) with hopes; also for the music-loving sister and a fellow's best girl."
"All the NEW songs, all the OLD songs, and the songs popular at all the colleges; a welcome gift in any home any where."
$1.50—BOOK STORES. MUSIC DEALERS.—$1.50
HINDS, NOBLE & ELDREDGE
PUBLISHERS, NEW YORK

College Men's 3-minute Declamations

$1.00—CLOTH, 381 PAGES, WITH INDEX—$1.00

Here at last is a volume containing just what college students have been calling for time out of mind, but never could find—something besides the old selections, which, though once inspiring, now fail to thrill the audience, because declaimed to death! **Live topics presented by live men! Full of vitality for prize speaking.**

Such is the matter with which this volume abounds. To mention a few names—each speaking in his well-known style and characteristic vein:

Chauncey M. Depew	**President Eliot (*Harvard*)**
Abram S. Hewitt	**George Parsons Lathrop**
Carl Schurz	**Bishop Potter**
William E. Gladstone	**Sir Charles Russell**
Edward J. Phelps	**President Carter (*Williams*)**
Benjamin Harrison	**T. De Witt Talmage**
Grover Cleveland	**Ex-Pres. White (*Cornell*)**
General Horace Porter	**Rev. Newman Smyth**
Doctor Storrs	**Emilio Castelar**

Here, too, sound the familiar voices of George William Curtis, Lowell, Blaine, Phillips Brooks, Beecher, Garfield, Disraeli, Bryant, Grady, and Choate. Poets also:—Longfellow, Holmes, Tennyson, Byron, Whittier, Schiller, Shelley, Hood, and others.

More than a hundred other authors besides! We have not space to enumerate. But the selections from them are all just the thing. And all the selections are brief.

In addition to a perspicuous list of contents, the volume contains a complete general index by titles and authors; and also a separate index of authors, thus enabling one who remembers only the title to find readily the author, or who recalls only the author to find just as readily all of his selections.

Another invaluable feature:—Preceding each selection are given, so far as ascertainable, the vocation, the residence, and the dates of birth and death of the author; and the occasion to which we owe the oration, or address, or poem.

Like the companion volume, College Girls' Readings, this work contains many "pieces" suitable both for girls and boys, and the two books may well stand side by side upon the shelf of every student and every teacher, ever ready with some selection that is sure to please, and exactly suited to the speaker and to the occasion.

HINDS, NOBLE & ELDREDGE,

31–33–35 WEST 15TH STREET, NEW YORK CITY.

CLOTH—Price $1.00 Postpaid—382 PAGES.

The Two Spies, André and Hale.....*Chauncey M. Depew*
Stavoren.....*Helen S. Conant*
Two Cities.....*Herman Grimm*
The Stranger's Alms.....*Henry Abbey*
The Coronation of Anne Boleyn.....*James Anthony Froude*
Cromwell on the Death of Charles the First.*Sir Edward Bulwer Lytton*
The Inspiration of Sacrifice.....*James A. Garfield*
The Twins.....*Robert Browning*
Hector and Achilles.....*Homer*
An Appeal to the People.....*John Bright*
Keenan's Charge.....*George P. Lathrop*
The Coyote.....*Mark Twain*
The Olympic Crown.....*Sir Edward Bulwer Lytton*
The Mission Tea Party.....*Emma Huntington Nason*
Mercy.....*Shakespeare*
Morituri Salutamus.....*Henry W. Longfellow*
Public Opinion.....*Daniel Webster*
The Destruction of Pompeii.....*Sir Edward Bulwer Lytton*
Abraham Lincoln.....*James Russell Lowell*
Martin Luther.....*Rev. Charles P. Krauth*
The Brooklyn Bridge.....*Abram S. Hewitt*
The Minute Men of '75.....*George William Curtis*
Poor Little Joe.....*David L. Proudfit*
The Pilgrim Fathers.....*Felicia D. Hemans*
Geology.....*James D. Dana*
South Carolina and Massachusetts.....*Daniel Webster*
The Monster Cannon.....*Victor Hugo*
Our Country.....*Benjamin Harrison*
The Leper.....*Nathaniel P. Willis*
The Silent Warriors.....*Anonymous*
Ratisbon.....*Robert Browning*
Old Faiths in New Light.....*Rev. Newman Smyth*
The High Tide at Gettysburg.....*Will H. Thompson*
Richelieu and France.....*Sir Edward Bulwer Lytton*
Farewell to England.....*Edward J. Phelps*
The Mysteries of Life.....*Chateaubriand*
The Return of Regulus.....*Elijah Kellogg*
The Charge of the Light Brigade.....*Alfred Tennyson*
The First View of the Heavens.....*Ormsby M. Mitchel*
The Death-Bed of Benedict Arnold.....*George Lippard*
The Eve of Waterloo.....*Lord Byron*
A Eulogy on John Bright.....*William E. Gladstone*
Cardinal Wolsey.....*Shakespeare*
The Home.....*Henry W. Grady*
The Dedication of Gettysburg Cemetery.....*Abraham Lincoln*
The Pipes at Lucknow.....*John Greenleaf Whittier*
Pain in a Pleasure Boat.....*Thomas Hood*
The Centennial of 1876.....*William M. Evarts*
Arnold Winkelried.....*James Montgomery*
Christianity the Law of the Land.....*Daniel Webster*
Raphael's Account of the Creation.....*John Milton*
Tyre, Venice and England.....*John Ruskin*
Our Flag at Apia.....*Annie Bronson King*
Defence of the Irish Party.....*Sir Charles Russell*
Das Licht des Auges.....*Schiller*
The Schools and Colleges of Our Country.....*Pres. Charles W. Eliot*
The Battle of Ivry.....*Lord Macaulay*
The Typical Dutchman.....*Rev. Henry Van Dyke*

The Narrowness of Specialties..... *Sir Edward Bulwer Lytton*
The Apple Dumplings and George the Third .... *Dr. John Wolcott*
Alfred the Great to His Men..... *James Sheridan Knowles*
New England ..... *Josiah Quincy*
Old Braddock ..... *Anonymous*
The Opening of the Brooklyn Bridge..... *Abram S. Hewitt*
Burial of Sir John Moore..... *Charles Wolfe*
The Monarchy of Cæsar..... *Theodor Mommsen*
What's Hallowed Ground? ..... *Thomas Campbell*
Reply of Mr. Pitt to Sir Robert Walpole..... *William Pitt*
The "Grand Advance"..... *Frank H. Gassaway*
An Autobiography ..... *Rev. Phillips Brooks*
The Passions ..... *William Collins*
Westminster Abbey..... *Washington Irving*
Laugh and the World Laughs with You..... *Anonymous*
Alp's Decision..... *Lord Lyron*
The Cloud..... *Percy B. Shelley*
Decisive Integrity..... *William Wirt*
Marathon ..... *Sir Edward Bulwe Lytton*
The American Experiment of Self-Government ..*Edward Everett*
Equestrian Courtship ..... *Thomas Hood*
The Spartans and the Pilgrims..... *Rufus Choate*
The Finding of the Lyre ..... *James Russell Lowell*
The Reign of Napoleon..... *Lamartine*
The Boys..... *Oliver Wendell Holmes*
The Washington Monument..... *Robert C. Winthrop*
Wounded..... *J. W. Watson*
American Rights ..... *Joseph Warren*
The Constitutional Convention of 1787 ..... *Chauncey M. Depew*
The Burghers of Calais ..... *Emily A. Braddock*
The Book and the Building ..... *Rev. Richard S. Storrs*
The Declaration of Independence..... *Carl Schurz*
The People of the United States..... *Grover Cleveland*
The Hand ..... *Rev. T. De Witt Talmage*
Sir Walter's Honor..... *Margaret J. Preston*
American Battle Flags..... *Carl Schurz*
The Chariot Race..... *Sophocles*
The Revolutionary Alarm..... *George Bancroft*
The Sacredness of Work..... *Thomas Carlyle*
Flodden Field ..... *Sir Walter Scott*
Death of Garfield ..... *James G. Blaine*
Lord Chatham Against the American War..... *William Pitt*
Rienzi to the Romans ..... *Mary Russell Mitford*
The Death of Moses..... *John Ruskin*
The Noblest Public Virtue..... *Henry Clay*
The Pond ..... *Dr. John Byrom*
The Victories of Peace..... *Charles Sumner*
Irish Aliens and English Victories ..... *Richard L. Sheil*
Warren's Address..... *John Pierpont*
The First View of Mexico..... *William H. Prescott*
The Royalty of Virtue..... *Henry C. Potter*
Marco Bozzaris..... *Fitz-Greene Halleck*
The Future of America..... *Daniel Webster*
Guilty or Not Guilty..... *Anonymous*
Toussaint L'Ouverture ..... *Wendell Phillips*
Nations and Humanity..... *George William Curtis*
The Lost Colors ..... *Mary A. Barr*
Freedom or Slavery..... *Patrick Henry*
Abraham Lincoln..... *Emilio Castelar*

Driving Home the Cows..... *Kate Putnam Osgood*
The Sentiment of Reverence..... *President Franklin Carter*
The Trial of Archery..... *Virgil*
The Hero of the Gun..... *Margaret J. Preston*
Chief Justice Marshall..... *Edward J. Phelps*
The First Battle of the Revolution..... *Anonymous*
Last Inaugural of Lincoln.....
Ultima Veritas..... *Washington Gladden*
The Army of the Potomac..... *Chauncey M. Depew*
John Wycliffe and the Bible..... *Rev. Richard S. Storrs*
The Fool's Prayer..... *Edward R. Sill*
Palladium..... *Matthew Arnold*
The Invisible Heroes..... *Henry Ward Beecher*
Scotland..... *Edmund Flagg*
Non Omnis Moriar..... *Horace*
Crispian's Day..... *Shakespeare*
The Queen of France and the Spirit of Chivalry..... *Edmund Burke*
The Necessity of Independence..... *Samuel Adams*
The Trenton's Cheer to the Calliope..... *Anonymous*
The Battle..... *Schiller*
The First Predicted Eclipse..... *Ormsby M. Mitchel*
That Gray, Cold Christmas Day..... *Hezekiah Butterworth*
Hervé Riel..... *Robert Browning*
The Dome of the Republic..... *Andrew D. White*
St. Martin and the Beggar..... *Margaret E. Sangster*
The Greatness of the Poet..... *George William Curtis*
The Highland Stranger..... *Sir Walter Scott*
The Black Horse and his Rider..... *George Lippard*
The Shell..... *Alfred Tennyson*
Youthful Valor..... *Tyrtæus*
Permanency of Empire..... *Wendell Phillips*
A Morning Landscape..... *Sir Walter Scott*
Courage..... *General Horace Porter*
Jerusalem by Moonlight..... *Lord Beaconsfield*
Ode to Duty..... *William Wordsworth*
Cæsar Rodney's Ride..... *Elbridge S. Brooks*
The Last Night of Pompeii..... *Sir Edward Bulwer Lytton*
The Palmetto and the Pine..... *Manly H. Pike*
The Two Streams of History..... *Rev. Charles S. Thompson*
Fabius to Æmilius..... *Livy*
The Puritans..... *Lord Macaulay*
The Petrified Fern..... *Mary B. Branch*
The Wonders of the Dawn..... *Edward Everett*
A Retrospect..... *Richard D. Hubbard*
The Sovereignty of the People..... *Edward J. Phelps*
The Lights of Lawrence..... *Ernest W. Shurtleff*
Decoration Day Address at Arlington..... *James A. Garfield*
Character of Justice..... *Richard Brinsley Sheridan*
American History..... *Gulian C. Verplanck*
The Prayer of Agassiz..... *John Greenleaf Whittier*
The Present Age..... *Victor Hugo*
The Temper and Aim of the Scholar..... *William E. Gladstone*
Opportunity..... *Edward R. Sill*
The Supreme Court and the Constitution..... *Henry Hitchcock*
The Pride of Battery "B"..... *Frank H. Gassaway*
The Marble Queen..... *Susan Coolidge*
A Boy's Remonstrance..... *Charles Perry*
The Toadstool..... *Oliver Wendell Holmes*
Independence Bell..... *Anonymous*

In School-Days ..... *John Greenleaf Whittier*
A Story of the Barefoot Boy ..... *J. T. Trowbridge*
The Drummer Boy ..... *Anonymous*
The Spinner ..... *Mrs. Clara D. Bates*
Trifles ..... *J. T. Trowbridge*
At Play ..... *Anonymous*
Tommybob's Thanksgiving Vision ..... *Anna M. Pratt*
The Lost Child ..... *Anonymous*
The Nightingale and Glow-Worm ..... *William Cowper*
The Fringed Gentian ..... *William Cullen Bryant*
Playing Bo-Peep with the Star ..... *Anonymous*
The Brook ..... *Alfred Tennyson*
Freaks of the Frost ..... *Hannah Flagg Gould*
The Fire-Fly ..... *Susan Coolidge*
The Kitten of the Regiment ..... *James Buckham*
The Shining Little House ..... *Anonymous*
The Council Held by the Rats ..... *La Fontaine*
The Motherless Turkeys ..... *Marian Douglas*
The Children's Hour ..... *Henry W. Longfellow*
The Will and the Way ..... *John G. Saxe*
Mercy's Reply ..... *Anonymous*

If you're looking for a "piece to speak"

we don't know of any kind of "effort," from the schoolboy's "recitation" or the schoolgirl's "reading," and along through the whole school and college career, down to the "response to toasts" at the last "class dinner," that is not provided for among :—

Commencement Parts, including "efforts" for all other occasions. $1.50.
Pros and Cons. Both sides of live questions. $1.50.
New Dialogues and Plays. For school and parlor. $1.50.
College Men's Three-Minute Declamations. $1.00.
College Maids' Three-Minute Readings. $1.00.
Pieces for Prize-Speaking Contests. $1.00.
Acme Declamation Book. Paper, 30c. Cloth, 50c.
Handy Pieces to Speak. 108 on separate cards. 50c.

List of "Contents" of any or all of above free on request.

HINDS, NOBLE & ELDREDGE,

31–33–35 West 15th Street, New York City.

A Ten Weeks' Course in Elocution

By J. V. Coombs, formerly Professor of English Literature and Elocution in Eureka College, Eureka, Ill. Assisted by Virgil A. Pinkley, Principal of the Department of Elocution in School of Music, Cincinnati, Ohio. Revised and Enlarged by C. H. Harne, Professor of Elocution and Reading in Salina Normal University, Salina, Kansas. Cloth, 415 Pages. *Price, $1.25.*

Many good books on the Theory of Elocution have been published—choice selections are plentiful, but very few authors have combined, with the Essentials of Elocution, a good variety of proper exercises for practice. In Part I, the author has briefly outlined the best way to teach a beginner to read. Part II contains a full discussion of Dictionary Work, the value of which cannot be overestimated. Part III contains helpful suggestions to Teachers of Elocution. Part IV (the largest and most important part) contains a thorough discussion of the Elements of Elocution, each principle being carefully considered. Part V comprises a splendid collection of Humorous, Dramatic and Oratorical selections for practice—the whole being an ideal work for teachers to use with classes which have only a brief period of time to devote to the subject.

The chapters devoted to Elocution have been so divided that they can be easily completed by a class in ten weeks' time as follows:

1st Week. Outline of Elocution
2d Week. Respiration and Breathing
3rd Week. Physical Culture (Calisthenics)
4th Week. Articulation
5th Week. Orthoepy (Pronunciation)
6th Week. Vocal Culture
7th Week. Qualities of the Voice
8th Week. The Art of Vocal Expression
9th Week. Gesture
10th Week. Gesture

A great variety of selections, Humorous, Dramatic and Oratorical, illustrating the various principles studied, immediately follow the Lessons. These are to be used to test the work that is done by the class from week to week.

Sample copies will be furnished to Teachers of Elocution and classes supplied at $1.00.

HINDS, NOBLE & ELDREDGE, Publishers

31-33-35 West 15th Street New York City

College Girls' Three-minute Readings

$1.00—CLOTH, 500 PAGES, WITH INDEX—$1.00

Here is a volume for American girls by American women—an ideal long in demand, now realized for the first time. In this book patriotism is the keynote dominating a series of new, fresh, *speakable* selections, pathetic, humorous, descriptive, oratorical; running, in fact, the gamut of the emotions. A book for the American girl and the American young woman in the college, the high school, the academy, and *the home*.

This new book is new in every sense of the word, but particularly in voicing the golden thoughts of scores of the *living* representative women of America—women educators, women philanthropists, women reformers.

Here is a *partial* list of the contributors:

Mrs. A. Giddings Park	**"Susan Coolidge"**
Eva Lovett Cameron (*Brooklyn Eagle*)	**Agnes E. Mitchell**
Edith M. Thomas	**Rev. Anna H. Shaw**
Emma Lazarus	**Margaret Junkin Preston**
Adelaide Procter	**Amelia Barr**
Celia Thaxter	**Norah Perry**
Christina Rossetti	**Alice Cary**
Anna Robertson Lindsay	**Adeline Whitney**
J. Ellen Foster	**Emily Warren**
Margaret E. Sangster	**Lucy Larcom**
Clara Barton	**Ella Wheeler Wilcox**
Frances E. Willard	**Harriet Beecher Stowe**
Kate Douglas Wiggin	**Mary Mapes Dodge**
Isabel A. Mallon (*Ladies' Home Journal*)	**"Gail Hamilton"**

and there are many others.

A brief note, happily worded, conveying information not to be found elsewhere, regarding the author or the occasion, accompanies most of the selections.

Teachers will find selections appropriate to Memorial Day, Arbor Day, Washington's Birthday, and all other patriotic occasions. And from the pages of this book speak the voices of many of our presidents, from Washington to McKinley.

Besides a perspicuous list of contents, the volume contains a complete general index by titles and authors; and also a separate index of authors, thus enabling one who remembers only the title to find readily the author, or who recalls only the author to find just as readily all of her selections.

Like the companion volume, College Men's Declamations, this work contains many "pieces" suitable both for girls and boys, and the two books may well stand side by side upon the shelf of every student and every teacher, ever ready with some selection that is sure to please, and exactly suited to the speaker and to the occasion.

HINDS, NOBLE & ELDREDGE,

31–33–35 WEST 15TH STREET, NEW YORK CITY

CLOTH—**Price $1.00 Postpaid**—506 PAGES.

DESCRIPTIVE.

A Tragedy of the North Sea.....*Joseph C. Powell*
Be True.....*Robert Collyer*
Children's Rights.....*Kate D. W. Riggs*
Country Life.....*Robert G. Ingersoll*
Gareth.....*Alfred Tennyson*
My Great Aunt's Portrait.....*Anonymous*
Life on the Moon.....*Herbert A. Howe*
The Bell.....*Benjamin F. Taylor*
The Field of Culloden.....*William Winter*
The Fisherman's Hut.....*Charles T. Brooks*
The Fragrant Timber of Her Fan.....*Henry Hanby Hay*
The Minuet.....*Mary Mapes Dodge*
The Nature of True Eloquence.....*Daniel Webster*
The Prairie Fire.....*C. W. Hall*
The Queen's Year.....*I. N. F. (N. Y. Tribune)*
The Skee Race.....*Hjalmar Boyesen*
The Wanderer's Night Song.....*Thos. C. Porter (Goethe)*
Victoria.....*Alfred Austin*

DRAMATIC.

An Unknown Hero.....*Ernest L. Bogart*
Brier Rose.....*Hjalmar H. Boyesen*
David Shaw, Hero.....*James Buckham*
Five Minutes with a Mad Dog.....*W. Pocklington*
Hervé Riel.....*Robert Browning*
London House Tops.....*E. Bulwer Lytton*
Mona's Waters.....*Anonymous*
Nathan Hale.....*Francis M. Finch*
The Angels of Buena Vista.....*John G. Whittier*
The Atlantic Cable.....*James Thomas Fields*
The Ballad of East and West.....*Rudyard Kipling*
The Battle of Germantown.....*George Lippard*
The Cardinal's Soliloquy.....*E. Bulwer Lytton*
The Colonel's Story.....*Robert C. Rogers*
The Drop of Water.....*Harry Stackpole*
The Fight of Paso Del Mar.....*Bayard Taylor*
The Gladiator.....*Anonymous*
The Island of the Scots.....*W. E. Aytoun*
The Light on Dead Man's Bar.....*Eben E. Rexford*
The New South.....*Henry W. Grady*
The Rising in 1776.....*Thomas B. Reed*
The Unknown Speaker.....*Anonymous*

HUMOROUS.

A Difficult Problem.....*C. W. Thurston*
Ego et Echo.....*John Godfrey Saxe*
Mouse Hunting.....*Mary A. Dodge*
My Sister Has a Beau.....*Roy F. Greene*
Sir Cupid.....*F. E. Weatherly*
The Ballad of Titus Labienus.....*Laura E. Richards*
The "Best Room".....*O. W. Holmes*
The Thirty-Nine Lovers.....*London Graphic*
Case of Go Hang.....IN DIALECT.....*Anonymous*
"Little Orphant Annie".....IN DIALECT.....*James W. Riley*
Mr. Haines' Able Argument.IN DIALECT....*Recited by Col. E. B. Hay*
Muckle Mouth Meg.....IN DIALECT.....*Robert Browning*
Nebuchadnezzar.....IN DIALECT.....*Irwin Russell*
Topsy.....IN DIALECT.....*Harriet Beecher Stowe*

JUVENILE.

A Brave Little Girl.... *Anonymous*
Don't Give Up *Phœbe Cary*
Dorothy's Mustn'ts *Ella Wheeler Wilcox*
Down in the Strawberry Bed *Clinton Scollard*
Her Grandpa *Charles D. Stewart*
Her Majesty *Edgar Wade Abbot*
In the King's Gardens *Abbie F. Brown*
Little Blue Ribbons *Henry A. Dobson*
Lullaby *Thomas Davidson*
One, Two, Three! *Henry Cuyler Bunner*
The Little Girl that Grew Up *Anonymous*
The Wonderful Weaver *Anonymous*

NATIONAL HOLIDAYS.

(*a*) Arbor Day.

Fern Song *John B. Tabb*
The Earth's First Mercy *John Ruskin*
Who Plants a Tree *Lucy Larcom*

(*b*) Fourth of July (*See Patriotic*).

(*c*) Memorial Day.

Address at Gettysburg *Abraham Lincoln*
Arlington *James A. Garfield*
Decoration Day *Hezekiah Butterworth*
Decoration Day *Susie M. Best*
Memorial Day Address *W. Jennings Bryan*
The Great Remembrance *Richard Watson Gilder*
The Meaning of Victory *Charles Devens*
The Nation's Dead *Anonymous*
Two Colors *Recited by Col. E. B. Hay*

(*d*) Washington's Birthday (*See Patriotic*).

NATURE.

An October Morning *R. D. Blackmore*
Discontent *Anonymous*
Nature *Edward Everett*
Round *Charles Dickens*
The Maryland Yellow-Throat *Henry Van Dyke*
The Thrush's Song *W. Macgillivray*
When the Bloom is on the Heather *Peter Grant*

(*a*) ORATORICAL.

Abraham Lincoln *M. W. Stryker*
Arbitration and Civilization *Sir Charles Russell*
A Retrospect *Henry Watterson*
Christian Citizenship *Wendell Phillips*
Declaration of Rights *Henry Grattan*
Higher Education for Women *Chauncey M. Depew*
Labor *Thomas Carlyle*
Moral Law for Nations *John Bright*
National Life *Rufus Choate*
Opportunity to Labor *Thomas Brackett Reed*
Peace *Charles Sumner*
Public Opinion *Wendell Phillips*
Tariff Reform *William L. Wilson*
The Age of Improvement *Daniel Webster*
The Battle of Bennington *Edward J. Phelps*
The Bunker Hill Monument *Louis Kossuth*
The Constitution *W. W. Henry*
The Puritans *Herman L. Wayland*

The Reformer.....*Horace Greeley*
The Teaching of the Colleges.....*Seth Low*
Two Voices.....*David J. Brewer*
What is a Minority?.....*John B. Gough*
Woman's Rights.....*George W. Curtis*
Zenobia's Defense.....*William Ware*

(*b*) ORATORICAL AND EULOGISTIC.

Daniel Webster.....*George F. Hoar*
Grant at Appomattox.....*Eugene H. Levy*
Grant, the Soldier and Statesman.....*William McKinley*
The Faith of Washington.....*Frederic R. Coudert*
The Hero-President.....*Horace Porter*
The Martyr-Spy.....*Charles D. Warner*
The Monument of William Penn.....*Robert J. Burdette*

PATHETIC.

A Christmas Camp on the San Gabr'el.....*Amelia E. Barr*
A Court Lady.....*E. B. Browning*
A Legend of Bregenz.....*Adelaide A. Proctor*
An Order for a Picture.....*Alice Cary*
At the Barricade.....*Victor M. Hugo*
Daisy.....*Emily Warren*
Euthanasia.....*Margaret J. Preston*
Father's Voice.....*Anonymous*
His Mother's Song.....*Anonymous*
Jim.....*Nora Perry*
Little Boy Blue.....*Eugene Field*
O Captain! My Captain.....*Walt Whitman*
One of God's Little Heroes.....*Margaret J. Preston*
Our Homemaker.....*A. D. T. Whitney*
Over the Crossing.....*Anonymous*
Poor-House Nan.....*Lucy M. Blinn*
Positively the Last Performance.....*Recited by Col. E. B. Hay*
The Boy of the House.....*Jean Blewett*
The Relief of Lucknow.....*Robert T. S. Lowell*

PATRIOTIC.

American Nationality.....*Rufus Choate*
American Patriotism.....*Horace Porter*
Chorus of Islanders.....*Alfred Austin*
Columbia.....*Edward Chapman*
Columbia's Banner.....*Edna Dean Proctor*
England and Her Colonies.....*Edmund Burke*
Liberty and Union.....*Daniel Webster*
Marmara.....*Clara Barton*
Now or Never.....*O. W. Holmes*
Our Country.....*Benjamin Harrison*
Our Country.....*J. G. Whittier*
Patriotism.....*Hannah More*
Patriot Sons of Patriot Sires.....*Samuel Francis Smith*
Paul Revere's Ride.....*H. W. Longfellow*
The Blue and Gray.....*Frances E. Willard*
The College and the Nation.....*Grover Cleveland*
The Glorious Constitution.....*Daniel Webster*
The Hope of the Nation.....*J. C. Schurman*
The Lone Star of Cuba.....*David Graham Adee*
The Love of Home.....*Henry W. Grady*
The Man Without a Country.....*Edward Everett Hale*
The Nashville Exposition.....*William McKinley*

The National Flag ..... *Henry Ward Beecher*
The National Hymn ..... *Janet E. H. Richards*
The New Americanism ..... *Henry Watterson*
The New Patriotism ..... *Richard Watson Gilder*
The Spartans' March ..... *F. D. Hemans*
Washington ..... *Eliza Cook*
Washington ..... *John Paul Bocock*
Washington and the Nation ..... *William McKinley*
Washington's Birthday ..... *M. E. Sangster*

(*a*) REFLECTIVE AND DESCRIPTIVE.

Americanism ..... *Theodore Roosevelt*
A Song of the Camp ..... *Bayard Taylor*
Close to Ninety ..... *J. H. Bryant*
Consider ..... *C. G. Rossetti*
Liberty ..... *E. M. Thomas*
Liberty ..... *John Hay*
Loyalty to Truth ..... *Anna H. Shaw*
Mater Amabilis ..... *Emma Lazarus*
My Rights ..... *Sarah C. Woolsey* ("*Susan Coolidge*")
The Happiest Time in Life ..... *Richard Salter Storrs*
The Lady of the Castle ..... *Anonymous*
The New Woman ..... *E. Matheson*
The Sand-Piper ..... *Celia Thaxter*
The Shell ..... *Alfred Tennyson*
The Tendencies of Self-Government ..... *Lyman Abbott*
Though He Slay ..... *Albion W. Tourgee*
Three Days in the Life of Columbus ..... *Delavigne*
What is Worth While? ..... *Anna R. Lindsay*
When the Cows Come Home ..... *Agnes E. Mitchell*
Woman as Friend ..... *John Lord*
Woman in Politics ..... *J. Ellen Foster*

(*b*) REFLECTIVE AND PHILOSOPHICAL.

All Things Shall Pass Away ..... *Theodore Tilton*
Education ..... *John Ruskin*
Graduation ..... *Phillips Brooks*
Imagination and Fancy ..... *Charles C. Everett*
International Good Will ..... *New York Tribune*
Longing ..... *James Russell Lowell*
Self-Dependence ..... *Matthew Arnold*
Tempered ..... *Sarah C. Woolsey* ("*Susan Coolidge*")
Thanatopsis ..... *William C. Bryant*
The Chambered Nautilus ..... *Oliver Wendell Holmes*
The Wisest Fool ..... *Eva Lovett*
To a Skeleton ..... *Anonymous*

(*a*) SENTIMENTAL.

April's Fools ..... *Mrs. A. Giddings Park*
Aunt Tabitha ..... *Anonymous*
Lucinda's Fan ..... *Frank Lebby Stanton*
My Delftware Maid ..... *Ralph Alton*
The Cane-Bottomed Chair ..... *William M. Thackeray*
The Tell-Tale ..... *Anonymous*

(*b*) SENTIMENTAL AND PATHETIC.

A Doctor of the Old School ..... *Dr. John Watson* ("*Ian Maclaren*")
Ginevra ..... *Samuel Rogers*
The Night Watch ..... *François E. J. Coppée*
"Uncle Todd" ..... *Isabel A. Mallor*

Fenno's Science and Art of Elocution

How to Read and Speak

Theory and Practice Combined

The Science and Art of Elocution. Embracing a comprehensive and systematic series of exercises for gesture, calisthenics and the cultivation of the voice, together with a collection of nearly 150 Literary Gems for Reading and Speaking. Arranged in four parts and designed to be used as a text-book in the class room and for private study, as well as for the use of Readers and Speakers generally. By Frank S. Fenno, A.M., F.S.Sc., graduate of The National School of Elocution and Oratory, compiler of "Fenno's Favorites for Reading and Speaking," author of "The Chart of Elocution," "Lectures on Elocution," etc., etc. Price, $1.25.

Designed to be Used as a Text-book and for Private Study

HINDS, NOBLE & ELDREDGE, Publishers
31-33-35 West 15th Street New York City

Commencement Parts.

CLOTH—**Price $1.50 Postpaid**—TWELVEMO

Here is a book full of the *real thing*, and containing nothing but the *real thing!*

The models here—every one a complete address—are not composed by the compiler to show what he *would* say if *he* should happen to be called on for a class poem, or an ivy song; a valedictory, or an oration; a response to a toast, an essay, a recitation, or what-not. Not at all! But every one of the "efforts" in this book is *real*—in the sense that it is what some one *did do* on the particular occasion when he actually had to *stand up and speak.* This entitles them to be designated *models* in a genuine sense.

If you are called upon, for any occasion (no matter what) during your whole high-school or college career, and wish a model to show *how* some one else has risen to a similar opportunity, we think you will discover by a glance at the list of contents of **Commencement Parts** *some* illustration of exactly what you require. Note also the *lists* of class mottoes, subjects for orations, essays, themes, toasts, etc.

Besides the above we publish also the following, of interest to those who have to "appear in public on the stage." And we can't think of any "effort" throughout one's whole career that is not provided for—from the little tot's first curt'sy, and along through the school and college years, to the debate of important civic problems by the adult before his fellow citizens:—

Pros and Cons. Both sides of live questions. $1.50.
Playable Plays. For school and parlor. $1.50
College Men's Three-Minute Declamations. $1.00.
College Maids' Three-Minute Readings. $1.00.
Pieces for Prize-Speaking Contests. $1.00.
Acme Declamation Book. Paper, 30c. Cloth, 50c.
Handy Pieces to Speak. 108 on separate cards. 50c.

List of "Contents" of any or all of above free on request if you mention this ad.

HINDS, NOBLE & ELDREDGE, Publishers
31-33-35 West 15th Street, New York City

Contents of "Commencement Parts."

1. Introduction to Commencement Parts.
2. The Orator and the Oration.
   - (*a*) The Orator.
   - (*b*) The Oration.
   - (*c*) The Parts of the Oration.
3. Commencement Parts.
   - (*1*) A Latin Salutatory. De Nostro Cum Aliis Civitatibus Agendi Modo.
   - (*2*) Orations.
     - (*a*) American Ideals.
     - (*b*) Culture and Service.
     - (*c*) Education as Related to Civic Prosperity.
     - (*d*) Hebraism and Culture.
     - (*e*) Marc Antony.
     - (*f*) Modern Knighthood.
     - (*g*) The Negro and the South.
     - (*h*) The Decisive Battle of the Rebellion.
     - (*i*) The University and True Patriotism.
     - (*j*) The Discipline of Life and Character.
     - (*k*) The Liberalistic Temper.
     - (*l*) The Spirit that Should Animate.
     - (*m*) Reverence Due from the Old to the Young
   - (*3*) Appropriate Subjects for the Oration (1-136).
   - (*4*) Valedictories.
     - (*a*) "Perduret atque Valeat" (Latin).
     - (*b*) Service.
     - (*c*) For a Dental College.
     - (*d*) For a College.
     - (*e*) For a School.
     - (*f*) For a College.
     - (*g*) Good Day.

     LIBERALISM.
   - (*5*) Mixed Valedictory and Oration: Catholicity.
4. Class Day Exercises.
   - (*1*) Introduction.
   - (*2*) Class Poems.
     - (*a*) O Years You Have Vanished.
     - (*b*) The Breath of the Spirit.
     - (*c*) Home.
     - (*d*) A Vision.
     - (*e*) Alma Mater.
   - (*3*) President's Address.
   - (*4*) Salutatory.

4. Class Day Exercises (*continued*).
   (5) Dux's Speech.
   (6) Ivy Oration.
   (7) Class Song.
   (8) Ivy Oration.
   (9) Class Will.
   (10) Ivy Oration.
   (11) Ivy Poem.
   (12) Ivy Song.
   (13) Class Oration—The Old and New.
   (14) Washington's Birthday Oration.
   (15) Presentation Oration.
   (16) Class Oration—Abraham Lincoln.
   (17) Class Mottoes (1–42).

5. The Composition and Essay.
   (1) Introductory Suggestions.
      (a) Model Outline of Composition
      (b) Model Outline of Essay.
      (c) Brief Essay.
   (2) Compositions.
      (a) Autumn.
      (b) What Makes the Sky Blue?
      (c) The Beauties of Nature.
      (d) Winter Leaves.
   (3) Essays.
      (a) Beatrice. (Character Study.)
      (b) Independent Character. (Descriptive.)
      (c) Ruskin's "Ethics of the Dust." (Critical.)
      (d) Edward Rowl and Sill. (Literary.)
      (e) Intellectual Improvement, an Aid to the Imagination. (Philosophical Disputation.)
      (f) The Survival of the Fittest in Literature. (Literary Discussion.)
      (g) "Una." (Analytical.)
      (h) Thomas Chatterton. (Prize College Essay.)
      (i) Kipling's Religion. (Literary.)
      (j) The Reaction Against the Classics. (Colloquy.)
      (k) Memory's Message. (Dedicatory.)
      (l) Manual Training and Intellectual Development. (Normal School Prize Essay.)
      (m) True Nobility. (A College Prize Essay.)
   (4) Subjects for Composition.
      (a) Narrative (1–35).
      (b) Descriptive (1–55).
   (5) Themes for Essays (1–53).

6. After-Dinner Speaking.

(1) Introductory Suggestions.
(2) An Address of Welcome at an Alumni Dinner (In Honor of the College President).
(3) Response to a Toast, "Yale and Princeton."
(4) Response to a Toast, "The Puritan and the Dutchman."
(5) Response to a Toast, "The Plain People."
(6) Response to a Toast, "Woman."
(7) Response to a Toast, "A Business Man's Political Obligations."
(8) Response to a Toast, "The Sovereignty of the United States."
(9) Response to a Toast, "Recollection the Strongest Influence."
(10) Response to a Toast, "The Future of the Nation."
(11) An After-Dinner Story.
(12) A List of Toasts (1–40).

7. Flag Day.

(1) Introduction.
(2) Recitation for a Boy or Girl.
(3) Recitation—Our Country.
(4) Recitation—The Stars and Stripes.
(5) Address—Old Glory.
(6) Address—The Voice of the Flag.

8. Words of the National Airs.

(1) Columbia, the Gem of the Ocean.
(2) Hail Columbia.
(3) America.
(4) The Star-Spangled Banner.
(5) Our Flag is There.

9. Speeches for National Holidays.

(1) Independence Day Address.
(2) Lift up Your Hearts. (Fourth of July.)
(3) Lincoln the Immortal. (Lincoln's Birthday.)
(4) Washington's Birthday Address.
(5) Washington's Birthday.
(6) Tree Planting. (A Poem for Arbor Day.)
(7) Decoration Day Address.
(8) Memorial Day Ode—Our Honored Dead.

10. Occasional Addresses.

(1) Religious.

(a) Growth. An Address before a Christian Endeavor Convention.

(b) To be Kings among Men. A Chapel Address by a College President.

(c) The Culture of the Imagination. Address before a Young Men's Christian Association.

(2) Political.

(a) The Cross of War. Delivered in the Congress of the United States.

(b) Heroes of the "Maine Disaster." Delivered to the National House of Representatives.

(3) Social.

(a) The Obligations of Wealth. A Washington's Birthday Address.

(b) An Address to Northern and Southern Veterans at Chickamauga.

(b) An Address before the Order of Elks.

(c) A Poem for a Silver Wedding.

(d) An Address at the Dedication of a Memorial Tablet.

(e) Presentation of a Flag to a Regiment Departing for War.

(f) Presentation Address to a Foreman by a Workman.

(4) Educational.

(a) The Higher Education. An Address before a Body of Educators.

(b) Dedication of a School Building. An Address of Welcome.

(c) Wealth and Progress. An Address at the Dedication of a Public Building.

(d) An Address on Presenting the Keys of a New School Building.

(e) An Address to a School Graduating Class by a Teacher.

(f) Remarks to a Graduating Class of Young Ladies by a Visitor.

(g) An Address to a Graduating Class of Nurses.

(h) Address to a School Graduating Class by a Clergyman.

(i) Dedication of a Public Library.

(j) Address to a Graduating Class by a Financier.

(k) Address before an Educational Convention. Foreign Influence upon American University Life.

10. Occasional Addresses (*continued*).

(*l*) Success in Life. An Address before a Business College.
(*m*) Address before a College Graduating Class.
(*n*) Inaugural Address of a President of a University.
(*o*) An Address on Receiving the Degree of Doctor of Laws from a University.
(*p*) The Presiding Officer's Address at a College Debate.
(*q*) The Influence of the Great Teacher. An Address before College Alumni.
(*r*) Response of a College Professor to a Complimentary Resolution.

(5) Festival Days.
(*a*) A Thanksgiving Speech.
(*b*) A Thanksgiving Day Address.
(*c*) An Exercise Around the Christmas Tree.
(*d*) A Mock Menu for a March Banquet.
(*e*) A Banquet Menu.
(*f*) A Thanksgiving Song.

(6) Miscellaneous Abstracts.
(*a*) At the Dedication of a Hall of Science and Art.
(*b*) Response to a Toast, "Noblesse Oblige."—(Phi Beta Kappa Banquet.)
(*c*) Grand Army Speech.

Pros and Cons

The Affirmative and the Negative of the Questions Of The Day in the form of

Complete Debates

CLOTH—Price $1.50 Postpaid—TWELVEMO

Something new, something practical, something up-to-date. A book that exactly fits into these last years of this wonderful last decade of the passing century.

Besides giving complete directions for the organization and the conduct of Debating Societies in accordance with parliamentary procedure, this book in many of its debates presents the speakers as actually addressing their hearers from "the floor," each speaker in turn with his arguments — — the first speakers for the affirmative and the negative in turn; then the second speakers in turn; in some cases, the third speakers; and then the summing up by the leaders.

The array of arguments thus marshalled constitutes an intelligent and intelligible statement of every principle and every fact affecting the questions debated, thus providing not only an exhaustive study of each question enabling a thorough mastery of it for knowledge sake, but also furnishing a thoroughly instructive and decidedly lively and entertaining program for an evening' pleasure and profit.

Among the important topics discussed are the following:—

Government Control.	Immigration.
Our Foreign Policy.	The License Question.
The Tariff.	The Suffrage.
The Currency Question.	Postage.
Transportation.	Our Commercial Policy.

And many others.

There is also a list of "questions" suitable for debate, several of which are "briefly outlined," to assist the student to prepare and to deliver his own "effort."

Essays and orations, many of them suitable for commencement parts, Salutatory and Valedictory addresses, supplement the debates, the whole providing for the student at college and the high-school scholar, the parent at home, and the man of affairs, just that equipment that one needs not only for thinking out the questions that everybody is talking about, but for arguing them in a convincing manner.

HINDS, NOBLE & ELDREDGE, Publishers

31-33-35 West 15th Street New York City

Contents of "Pros and Cons."

SECTION		PAGE
I.	How to Organize a Society,	1
II.	Rules Governing Debates,	12
III.	Introductory Observations,	15
IV.	Political Economy,	24

Questions Fully Discussed in the Affirmative and the Negative.

V.	Resolved, That the Single Gold Standard Is for the Best Interests of the Country,	28
VI.	Should Cuba be Annexed to the United States?	61
VII.	Resolved, That the Fear of Punishment Has a Greater Influence on Human Conduct than Hope of Reward,	77
VIII.	Resolved, That the United States should Adopt Penny Postage,	86
IX.	Resolved, That High License Is the Best Means of Checking Intemperance,	94
X.	Should the Government of the United States Own and Control the Railroads?	106
XI.	Should Hawaii have been Annexed to the U. S.?	122
XII.	Resolved, That Woman Suffrage should Be Adopted by an Amendment to the Constitution of the United States,	127
XIII.	Resolved, That the World Owes more to Navigation than to Railroads,	135
XIV.	Resolved, That the United States should Build and Control the Nicaragua Canal,	148
XV.	Resolved, That Tariff for Revenue Only Is of Greater Benefit to the People of the United States Than a Protective Tariff,	160
XVI.	Resolved, That the Expensive Social Entertainments of the Wealthy Are of More Benefit than Injury to the Country,	172
XVII.	Resolved, That the Hypocrite Is a More Despicable Character than the Liar,	179
XVIII.	Resolved, That the Government of the United States should Own and Control the Telephone and Telegraph Systems,	185
XIX	Resolved, That the Average Young Man of To-day Has Greater Opportunities to make Life a Success Financially than His Forefathers,	199
XX.	Is Immigration Detrimental to the United States?	206
XXI.	Are Large Dept. Stores an Injury to the Country?	219

Contents of "Pros and Cons."

SECTION		PAGE
XXII.	Should Greenbacks Be Retired and the Government Go Out of Its Present System of Banking?	232
XXIII.	Resolved, That Our Present System of Taxation is the Best that Can Be Devised,	250
XXIV.	Should the President and Senate of the U. S. be Elected by Direct Vote of the People?	258
XXV.	Resolved, That It Is Not Good Policy for the Government of the United States to Establish a System of Postal Savings,	286
	Questions Outlined.	
XXVI.	Resolved, That It is for the Best Interests of All the People for the Government to Own and Control the Coal Mines,	318
XXVII.	Resolved, That Trusts and Monopolies Are a Positive Injury to the People Financially,	327
XXVIII.	Resolved, That Cities should Own and Control All the Public Franchises Now Conferred upon Corporations,	337
XXIX.	Resolved, That Education as It Is Now Thrust upon our Youth Is Dangerous to Health and Good Government,	351
XXX.	Resolved, That National Banks should Be Abolished,	358
XXXI.	Resolved, That Bi-metallism and Not Protection is the Secret of Future Prosperity,	366
	Subjects for Debate.	
XXXII.	Two Hundred and Fifty Selected Topics for Discussion,	376
	Addresses for Salutatory, Valedictory, and other occasions.	
XXXIII.	Oration—Decoration Day,	401
XXXIV.	Essay—February 22,	407
XXXV.	Salutatory—Life,	420
XXXVI.	Oration—Fourth of July,	426
XXXVII.	Valedictory,	434
XXXVIII.	Address—Christmas Eve,	440
XXXIX.	A Temperance Address—The Nickel Behind the Bar,	444
XL.	Essay—Coast Defenses,	450

These *new* pieces are just the kind that will arouse an audience to the highest pitch of enthusiasm.

New Pieces That Will Take Prizes

Selected and adapted by Harriet Blackstone, Teacher of Elocution and Reading, Galesburg High School, Galesburg, Ill.

To satisfy the constantly increasing demand for *new* Pieces for Prize Speaking Contests, the author (with the permission of the authors and publishers) has adapted a number of the *choicest* selections from the *most celebrated* works of our best known writers.

Among others will be found: Alice's Flag—from *Alice of Old Vincennes*, by Maurice Thompson; The Wonderful Tar Baby—from *Uncle Remus*, by Joel Chandler Harris; Through the Flood—from *Beside the Bonnie Brier Bush*, by Ian MacLaren; The Shepherd's Trophy—from *Bob, Son of Battle*, by Alfred Ollivant, Grandma Keeler Gets Grandpa Keeler Ready for Sunday School—from *Cape Cod Folks*, by Sally Pratt McLean; The Angel and the Shepherds—from *Ben Hur*, by Lew Wallace; The Queen's Letter—from *Rupert of Hentzau*, by Anthony Hope; etc. Each selection is especially suited for Prize Speaking Contests.

Bound in cloth. Price $1.25

HINDS, NOBLE & ELDREDGE

31-35 West 15th Street New York City

NEW DIALOGUES AND PLAYS

PRIMARY—INTERMEDIATE—ADVANCED

Adapted from the popular works of well-known authors by

BINNEY GUNNISON

Instructor in the School of Expression, Boston; formerly Instructor in Elocution in Worcester Academy and in the Brooklyn Polytechnic Institute.

Cloth, 650 Pages - - - Price, $1.50

Too many books of dialogues have been published without any particular reference to actual performance on platform or stage. There are no suggestions of stage business; the characters neither enter nor leave; while the dialogue progresses, no one apparently moves or feels emotion. Nothing is said at the beginning of the dialogue to show the situation of the characters; no hints are given as to the part about to be played. In plays, as ordinarily printed, there is very little to show either character or situation—all must be found out by a thorough study of the play. This may be well for the careful student, but the average amateur has no time, and often only little inclination, to peruse a whole play or a whole novel in order to play a little part in an entertainment.

Perhaps the strongest feature of our book is the carefully prepared introduction to each dialogue. Not only are the characters all named in order of importance, but the characteristics, the costumes, the relation of one to another, age, size, etc., are all mentioned. Most important of all is what is called the "Situation." Here the facts necessary to a clear comprehension of the dialogue following are given very concisely, very briefly, but, it is hoped, adequately for the purpose in hand. The story previous to the opening of the dialogue is related; the condition of the characters at the beginning of the scene is stated; the setting of the platform is carefully described.

There has been no book of dialogues published containing so much of absolutely new material adapted from the best literature and gathered from the most recent sources—this feature will be especially appreciated.

May we send you a copy for inspection subject to your approval?

HINDS, NOBLE & ELDREDGE

Publishers of 3-Minute Declamations for College Men
3-Minute Readings for College Girls, Handy Pieces to Speak
Acme Declamation Book, Pros & Cons (Complete Debates)
Commencement Parts (Orations, Essays, Addresses), Pieces for Prize Speaking Contests (in press).

31-33-35 West 15th Street New York City

LIST OF CONTENTS

PRIMARY DIALOGUES

Humorous

Aunt Ellen's Hatchet . . . . . .
The New Baby . . . . . *Frances Hodgson Burnett*
The Unburied Woman . . . . . .
Playing Hookey . . . . . *Sophie May*
Hearsay . . . . . .
Tired of Church . . . . . .
The Inkstand . . . . . *Sophie May*
The Sword . . . . . *Berquin*

Serious

The "Blue and the Gray" . . . . . .
Elsie's Burglar . . . . . .
Fauntleroy and the Earl . . . . *Frances Hodgson Burnett*
The Reconciliation . . . . . *Louise M. Alcott*
Keeping House . . . . . *Sophie May*
The Lost Princess . . . . . .
Selling the Image . . . . . *Mrs. C. V. Jamison*
The Sick Boy's Plan . . . . . .
A Child's Love . . . . . .
A Manly Boy . . . . . .
A Tiny Quarrel . . . . . *Sophie May*
The Mouse . . . . . *Mrs. C. V. Jamison*
Nell's Christmas Stocking . . . . . *J. L. Harbour*
Father Time's Granddaughters . . *Nathaniel Hawthorne*

INTERMEDIATE DIALOGUES

Humorous

The Schoolmaster . . . . . *W. T. Adams*
A Confession of Love . . . . . .
Not Quite . . . . . *John Poole*
Captain Kempthorn . . . . . *H. W. Longfellow*
The Restless Youth . . . . . .
Testing the Suitors . . . . . .
The Emperor and the Deserter . . . . . .
Mike Gets a Job . . . . . .
The Stupid Lover . . . . . .
Our Daughter . . . . . .
His Own Pills . . . . . .
Louis XIV. and His Minister . . . . . *A. Conan Doyle*
The Challenge . . . . . *Richard Brinsley Sheridan*

Serious

The Homeless Old Man . . . . . *Hall Caine*
The Witch of Vesuvius . . . . . *Bulwer Lytton*
His Enemy's Honor . . . . . .
Cleopatra and the Messenger . . . . . *Shakespeare*
The Bishop's Silver Candlesticks . . . . . *Victor Hugo*
The Peasant Boy's Vindication . . . . . *Dimond*
The Baron and the Jew . . . . . *Walter Scott*
In Love with His Wife . . . . . .
Christian Forgiveness . . . . . .
A Wife and a Home . . . . . .
Aurelian and Zenobia . . . . . *William Ware*

ADVANCED DIALOGUES

Humorous

The French Duel . . . . . *Mark Twain*
Mrs. Hardcastle's Journey . . . . . *Oliver Goldsmith*
A Matter of Duty . . . . . *Anthony Hope*
Pride Against Pride . . . . . *Westland Marston*
Tom and Roxy . . . . . *Mark Twain*
A Disastrous Announcement . . . . . *Charles Dickens*
Miss Judith Macan . . . . . *Charles Lever*
Helen and Modus . . . . . *Sheridan Knowles*
Sam Weller and his Father . . . . . *Charles Dickens*
Extracting a Secret . . . . . *F. Marion Crawford*
Open or Shut . . . . . *Alfred de Musset*
Taming a Wife . . . . . *John Tobin*
The Prairie Princesses . . . . . .

Serious

The Suffering of Nehushta . . . . . *F. Marion Crawford*
"Gentlemen, the King!" . . . . . *Robert Barr*
Ben-Hur and Iras . . . . . *Lew Wallace*
Savonarola and Lorenzo . . . . . *Alfred Austin*
Tito's Armor . . . . . *George Eliot*
Love Conquers Revenge . . . . . *Robert Byr*
Becket Saves Rosamund . . . . . *Alfred, Lord Tennyson*
The Princess and the Countess . . . . . *R. L. Stevenson*
Queen Catherine . . . . . *Shakespeare*
Deacon Brodie . . . . . *Henley and Stevenson*
Pizarro and Rolla . . . . . *Richard Brinsley Sheridan*
Raimond Released . . . . . *Mrs. Felicia Hemans*
Mrs. Harwood's Secret . . . . . *Mrs. M. O. W. Oliphant*
Innocence Rewarded . . . . . *Oliver Goldsmith*

The Best American Orations of To-day

From the Preface—Now and then in the march of a Republic's life there occurs within a brief period a conflux of events memorable in history. Such a time carries with it into fame some of the men who live and toil for the welfare and honor of their country.

It has been the aim of the editor to collect in this volume the best thoughts of the best Americans of this distinctively notable period in the history of our own nation—men who are most prominent in its affairs, and who stand as the highest types of honesty, intelligence and useful citizenship for the emulation of the youth of our land.

How many men prominent to-day will be remembered in years to come, no one living can foresee; but the records in this book of the thoughts and words and deeds of this expansive period, are worthy of our thoughtful study.

These addresses have, for the most part, been selected by the authors themselves, because they are in their own opinion best suited for the collection. Some few are retrospective; they will serve by contrast to show us our development. Some are biographical; they will keep us in mind of the fact that others paved the way for us—that we are followers as well as leaders.

The speeches of Webster, Clay, Pitt, Patrick Henry, Calhoun, Lincoln, Beecher, and many others, are to be found in almost every Speaker and Reader now published. They have been declaimed for years from every school platform in the country, and with most inspiring influence.

Andrew Draper says: "The old-time school declamation on recurring red-letter days in the regular routine of the early schools was a great stimulant to boys and girls. It was not more in

the words that were heard than in the fact that the boys themselves gave expression to them. It is the doing of things which stirs ambition and creates power, even the doing of things which some one else has done. There are plenty of men prominent in affairs who would gladly testify to the uplifting influences of the master-pieces of oratory and literature on their own lives by means of the school declamation."

This is true, and let us have unabated respect and reverence for the orators of the past, but let us also satisfy the universal demand for "*something new.*" The speeches in this volume meet this demand. They are certainly "*new.*" They deal with our present problems and methods of government. They proclaim the thoughts of our wisest men. They will educate and inspire for future effort.

Requests for material for this collection have met with generous response from our leading statesmen, financiers, college presidents, ministers, and other prominent Americans from all parts of the country. To them we are indebted for the fine addresses presented here. *It has afforded pleasure and has been an inspiration to the editor to note the uniform courtesy and kindly interest of these busy, great men of our nation who have taken the time in the midst of their pressing duties to arrange these, their best thoughts, for the use of the students in our schools and colleges.* Surely these gems of thought should help to make good citizens.

FOR COMPLETE LIST OF THE CONTENTS, WITH THE NAME OF THE AUTHOR IN EACH CASE, SEE THE FOLLOWING PAGES.

The Best American Orations of To-day

Cloth—$1.25 postpaid—803 pages

Hinds, Noble & Eldredge, Publishers

31-33-35 West 15th Street New York City

CONTENTS

THE BEST AMERICAN ORATIONS OF TO-DAY

Americanism.....*Theodore Roosevelt*
Puritan Spirit, The.....*Hon. Albert J. Beveridge*
Our Recent Diplomacy.....*Hon. John Hay*
Value of Judgment, The...*Charles F. Thwing, D.D.*
Trusts.....*Hon. J. B. Foraker*
New Movement in Humanity..*W. J. Tucker, LL.D.*
Education for Life.....*Minot Judson Savage, D.D.*
Immortality of Good Deeds..*Thomas Brackett Reed*
New Patriotism, The.....*Richard Watson Gilder*
Union Soldier, The.....*Hon. John M. Thurston*
Men: Made, Self-made, and Unmade,
E. G. Robinson, D.D., LL.D.
Battle of Santiago, The..*Hon. Henry Cabot Lodge*
Work and Play.....*Hamilton Right Mabie*
March of the Constitution.*Andrew S. Draper, LL.D.*
Education and the Self-made Man..*Grover Cleveland*
Soldier Boy, The.....*Hon. John Davis Long*
Manly Fellow, A.....*Cyrus Northrop, LL.D.*
Daniel Webster.....*Hon. George F. Hoar*
Spanish Prisoners of War...*William Dean Howells*
"Forefathers' Day"..*Arthur Twining Hadley, LL.D.*
Citizenship.....*Hon. William P. Frye*
Reverence for the Flag.....*Gen. Horace Porter*
Art of Optimism, The..*William De Witt Hyde, LL.D.*
New Era in Higher Education..*J. B. Angell, LL.D.*
Decoration Day,.....*Hon. W. Bourke Cockran*
Profit of Laborer and Consumer....*Hon. Elihu Root*
"Open Door" Policy in China..*Cushman K. Davis*
John Marshall.....*Oliver Wendell Holmes, Jr.*
Upliftingof the Negro Race, The.*Booker T. Washington*
Last Address of William McKinley, The
Navy, The.....*Admiral George Dewey*
"Lest We Forget".....*David Starr Jordan, LL.D.*
Piety and Civic Virtue..*Charles Henry Parkhurst, D.D.*
Abraham Lincoln.....*Benjamin Harrison*
Commerce.....*Henry Van Dyke, D.D., LL.D.*
Our National Safeguards..*Hon. Chauncey M. Depew*
Social Discontent.....*Hon. John William Griggs*
William McKinley.....*G. Stanley Hall, LL.D.*
Man With His Hat in His Hand, The...*Clark Howell*

CONTENTS (*continued*)

THE BEST AMERICAN ORATIONS OF TO-DAY

Cure for Anarchism, The.....*Lyman Abbott, D.D.*
Expansion.....*Hon. Henry L. Watterson*
Uses of Education for Business
Charles William Eliot, LL.D.
Peacemakers of Blessed Memory..*Gen. Lew Wallace*
Keys to Success, The.....*Edward William Bok*
Equipment for Service.....*Woodrow Wilson, LL.D.*
World a Whispering Gallery, The
Newell Dwight Hillis, D.D.
Growth: An Evidence of Education
Nicholas Murray Butler. LL.D.
Patriotism.....*Hon. Charles Emory Smith*
Pursuit of Happiness, The..*Charles Dudley Warner*
Capital and Labor.....*Justice David J. Brewer*
Flag, The.....*Wallace Bruce*
Modern Fiction.....*Opie P. Read*
Recognize the Unions.....*M. W. Stryker, LL.D.*
America a World Power...*Archbishop John Ireland*
Competition...*Jacob Gould Schurman, D.Sc., LL.D.*
General Welfare, The.....*Hon. Whitelaw Reid*
National Unity and the State University
Wm. L. Prather, LL.D.
Our Relations with the World.*Franklin MacVeagh*
Problem of the Philippines...*Hon. Henry M. Teller*
Genius and Character of Grant..*Hon. Clark E. Carr*
Sovereignty Follows the Flag.....*George R. Peck*
The Conquerors.....*Hon. Cresswell MacLaughlin*
"Let Us Have Peace".....*Hon. Carl Schurz*
Honor to the Patriot Spy.*Edward Everett Hale, D.D.*
Our Commercial Relations.....*Hon. Shelby Cullom*
Dead upon the Field of Honor
Thomas Wentworth Higginson
State Versus Anarchy. *L. Clark Seelye, D.D., LL.D.*
What is Truth?.....*Henry S. Pritchett, LL.D.*
New Century Greeting, A.....*Andrew Carnegie*
Rufus Choate.....*Hon. Joseph H. Choate*
Commerce Clause of the Constitution and
the Trusts, The.....*Hon. Philander C. Knox*
Phillips Brooks.....*James H. Baker, M A., LL. D.*
Labor and Capital.....*Hon. Marcus A. Hanna*
Retrospect of Oratory, A.....*Lorenzo Sears*

Mister Chairman!

Not all of us are, but any of us *may* some day be on the directorate of a bank, a railroad, or even of a trust. When the directors' meetings are formal a knowledge of parliamentary rules counts.

If the farmers of a county wish to get together to talk over a plan for road mending, *some*one has to be spokesman, and unless someone knows the simple rules of procedure at meetings "*nuthin 's done*!"

Even if the school girls in Miss Brown's class wish to decide on some token to present to her when they go to the "dee-poh" to see her off on one of "Cook's Teachers' Tours," the meeting must have *some* semblance of order or else 't will be all talk and no token.

Did any young man ever cut any figure at political primary or village caucus if ignorant of the rules of order? Even the sewing circle and the young ladies' neighborhood literary guild and musical circle get into a dreadful tangle unless there is *some* pretense of observing the parliamentary amenities.

Who knows that he will *not* some day be on the board of managers of a baseball nine or pigskin eleven, or even on the greens committee of a golf club! Whatever the occasion, the waste of time is inevitable and the confusion endlessly discouraging if the proceedings are not conformed to the established rules of order.

And can any of us recall a single acquaintance who will *admit* being *ignorant* of the

simple rules governing the transaction of a deliberative body or even of a business meeting! Not one of us but would be ashamed to own up to total unfamiliarity with parliamentary rules. Yet there is not one in a hundred of us whose knowledge of the rules is not humiliatingly hazy. *Why?* Each rule is by itself simple enough. But "procedure" implies a sequence in the transactions, and this implies a beginning, and an ending with the intervening stages of progress, and what "*tangles the meeting all up*" is unfamiliarity with the proper relations to one another of the simple rules, the separate steps—each one simplicity itself.

Is there any BOOK which by clothing the rules of order in simple lucid English, and by arranging them according to their importance in simple lucid sequence, can enable any man or woman of ordinary intelligence, any boy *or girl*, to master them and *to conduct a meeting* without uproar, or even confusion, or even friction? Yes! Such a book is

Palmer's New Parliamentary Manual

POCKET SIZE—**Price 75 cents postpaid**—CLOTH

HINDS, NOBLE & ELDREDGE, Publishers

Commencement Parts. $1.50.
Pros and Cons. Complete debates. Both sides. $1.50.
Pieces for Prize Speaking Contests. $1.25.
Pieces for Prize Speaking Contests—Second Series. $1.25.
Pieces for Every Occasion. $1.25.

31-33-35 West 15th Street, New York City.

Mastering a Classic

Having read a book, are you prepared to declare that you have made it really your own? Can you discuss it or write about it in a thoroughly intelligent and comprehensive way, as if you had really sized it up completely?

There are many text-books on literature. But so far no work has appeared which provides sytematic instruction in the study of literature itself, applicable to every classic, let us say, or to any classic.

Such a book we published last year. It is entitled *How to Study Literature*. It is a guide to the study of literary productions. Taking up Narrative Poetry first, an outline is given, in the form of questions, which will lead the student to comprehend the subject matter, to analyze the structure, to study the characters, the descriptions, the style and the metre—of such a work for example as Tennyson's "Princess" or Coleridge's "Ancient Mariner." Next follows Lyric Poetry, *with questions* for the study of the thought, the mood, the style, the metre; and suggestions for comparative study and collateral reading. In a similar way the drama, the essay, the oration and the novel are taken up, *and questions* given which will lead to a full comprehension of the work studied.

The author is a successful teacher in one of the great normal schools. The book grew up in the class room, and so is practical in every detail, not only adapted for class use in schools. but also the very thing for *literary societies*, *reading circles*, and fireside study.

The list of terms it contains to designate any literary quality or characteristic one may wish to describe, is alone worth having.

Teachers who have tested this book as a class-book, in connection with our new device for recording one's reading (BOOKS I HAVE READ, 25 cents postpaid) *assure us that their pupils benefit to the extent of eight to twelve added points in examinations.*

How To Study Literature

Price 75 cents, postpaid

HINDS, NOBLE & ELDREDGE, Publishers

31-33-35 West 15th Street New York City

SOMETHING ELSE

Our two new *notebooks* entitled

Brief Outline of MY HISTORY LESSONS
Brief Outline of BOOKS I HAVE READ

Adopted at sight by scores of History teachers, or Literature teachers, who say that this truly simple new idea fills a niche hitherto unoccupied, and is a much needed device.

We trust that the idea will appeal to you at a glance, whether *as a teacher* desiring something to insure intelligent, faithful reading by the pupils, or *as a student* wishing to keep notes which, in the very writing, impress the memory—notes which also supply ready data for reviews and *at examination time*. Everybody who reads intelligently knows the desirability of having a record in concise form and containing all the important points about an episode in history, or about the book one has read, for handy reference at all times.

If you are a teacher of History or of Literature you will recognize the utility of the device for each of your pupils. The very fact of noting down the names of the characters or participants, the principal events and quotations, helps to impress them on the memory of the student, and renders them *easy to recall*. Furthermore, it will effect another result very much to be desired—that of causing lessons to be studied and books to be read with *care* and *thoroughness*. Besides, *as a great time-saver* in his studies the student will welcome it, if for no other reason. As a *teachers'* time-saver is is a teachers' *boon!* If you have a History class or a Literature class we shall be pleased to send you, on request, a copy for examination with a view to adoption.

Teachers who have tested this device assure us that their pupils benefit from eight to twelve added points in examinations.

FLEXIBLE BOARDS—25 Cents each—BLANK BOOK STYLE

HINDS, NOBLE & ELDREDGE, Publishers of

How To Study Literature, 75 cents
Smyth's American Literature, 90 cents
Trimble's Handbook Eng and Amer. Literature, $1.30

31-33-35 West 15th Street New York City

Some New Speakers

The Best American Orations of To-day (Blackstone)	$1.25
Selected Readings from the Most Popular Novels	1.25
Pieces That *Have Taken* Prizes in Speaking Contests	1.25
New Pieces That *Will Take* Prizes in Speaking Contests	1.25
Pieces for *Every* Occasion (Le Row)	1.25
How to Attract and Hold an Audience (Esenwein)	1.00
How to Use the Voice in Reading and Speaking (Ott)	1.25
How to Gesture, *New Illustrated Edition* (Ott)	1.00
A Ten Weeks' Course in Elocution (Coombs)	1.25
Fenno's New Science and Art of Elocution	1.25
Three-Minute Declamations for College Men	1.00
Three-Minute Readings for College Girls	1.00
Handy Pieces to Speak (*on cards*)	.50
Acme Declamation Book	.50
Ross' Southern Speaker	1.00
New Dialogues and Plays (*Primary, Inter., Adv.*)	1.50
Commencement Parts (*Orations, Essays, etc.*)	1.50
Pros and Cons (*Questions of To-day Fully Discussed*)	1.50
250 New Questions for Debate	.15
How to Organize and Conduct a Meeting	.75
Palmer's New Parliamentary Manual	.75
Howe's Hand Book of Parliamentary Usage	.50

HINDS, NOBLE & ELDREDGE

31-33-35 West 15th Street, New York City

DATE DUE

APR 14 '80

MAY 15 1992

PL 1 10-59-50M

02481480

808.52
Ot8h2